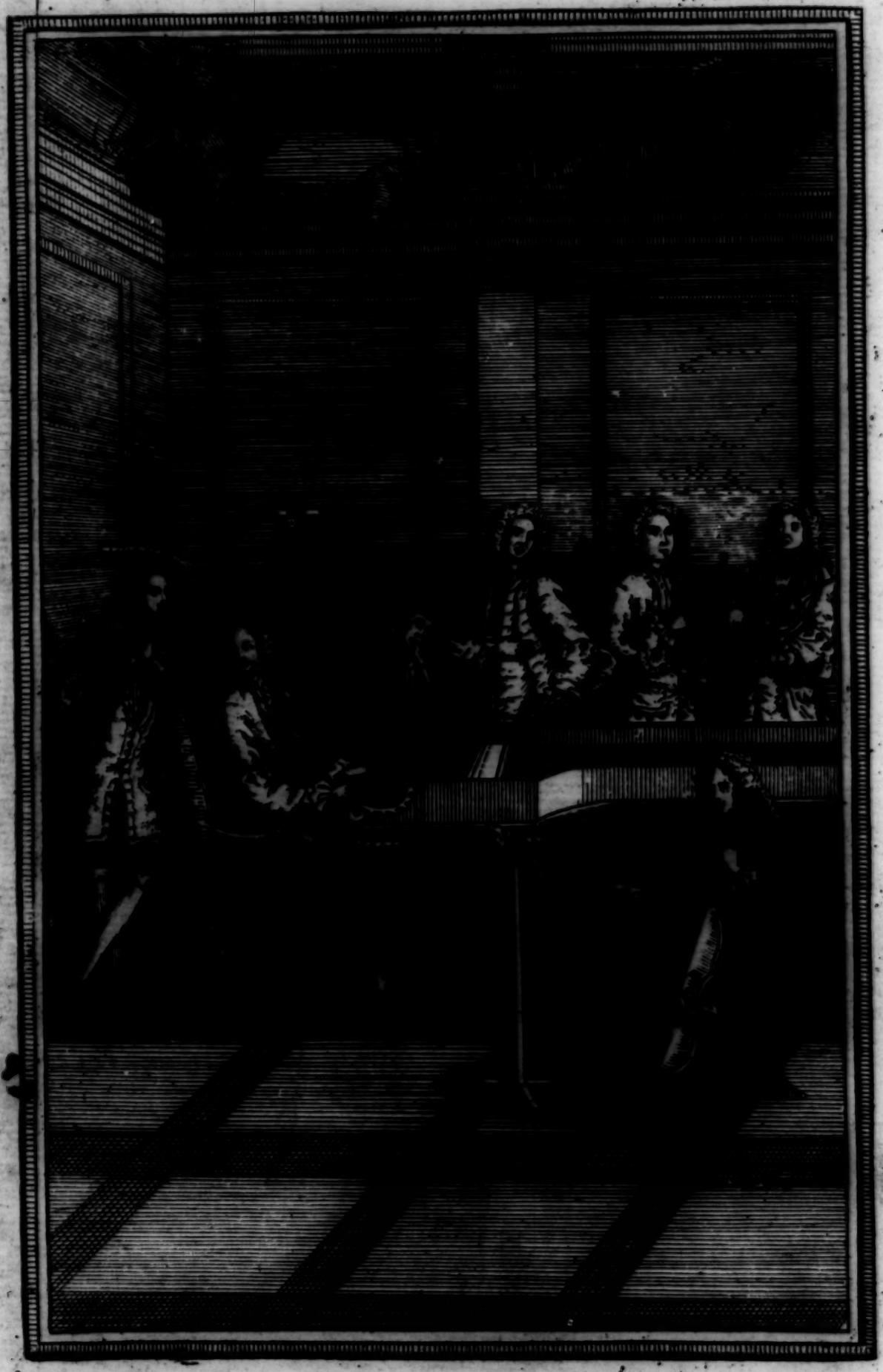

THE

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OR, THE

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I. *An Introduction to* SINGING, *after ſo eaſy a Method, that Perſons of the meaneſt Capacities may (in a ſhort Time) learn to Sing (in Tune) any Song that is ſet to Muſick.* ——

II. *Directions for playing on the* FLUTE; *with a Scale for Tranſpoſing any Piece of Muſick to the propereſt Keys for that Inſtrument.* ——

III. *The Neweſt Method for Learners on the* GERMAN FLUTE, *as Improv'd by the greateſt Maſters of the Age.*

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A *Brief* HISTORY *of* MUSICK; *wherein is related the ſeveral Changes, Additions, and Improvements, from its Origin to this preſent Time.* ——

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PREFACE

Musick has been always esteem'd one of the most agreeable and Rational Diversions Mankind cou'd be blest with, and is now become so general throughout the greatest Part of Europe, that almost every one is a Judge of Fine Air and True Harmony; But as its Worth has given it a Place among the Liberal Sciences, it is like the rest of 'em, to be attain'd only by Study and Practice: I have therefore endeavour'd in the following Sheets to lay down such plain Instructions as may be suitable to the Meanest Capacity, and no ways ungrateful to those who have acquir'd some Degree of Perfection in this Engaging Art.

There are several Books of Instructions extant at this Time, but their Dispositions and Collections are for the most Part Intolerable: For Instance, you'll find in a Hautboy Book Tunes which are not only Unnatural, but also out of the Scope of that Instrument, and so for the rest of them, such Blunders in the Essential Parts as throw great Difficulties in the Beginner's Way; To remidy which, I have here given you the best Instructions in the Modern Method, with Tunes proper for their Respective Instruments, and easy to Learners, and have added a Collection of the Favourite Opera Airs for the Use of those who are already Proficients in Musick.

The Collections for every Instrument being Seperate, and entirely different, I have prefix'd an Index by which you may readily find their Respective Tunes, and what Operas they are in: And to give a Light to Musick in general have annex'd a Dictionary, which explains the Italian Terms.

To render the Work compleat I have collected a short History of Musick, shewing its Rise and Progress with

several

several Remarkable Incidents, wherein, I flatter my self, I have given some Satisfaction to the Learned and all others who are desirous to know the Origin of this Noble Science, and what Esteem it has met with from all Nations in all Ages.

As to the Shape of this Book, I believe it will be more Acceptable to the Curious than the Antiquated Manner of opening Length-ways since 'tis more Convenient and Beautiful, as having the Advantage of being an Ornament to a Library.

Musick thou Charmer of all Human Race,
Thy Heavnly Lays embellish ev'ry Grace,
All that is Fair and Lovely here below
To Concord and sweet Harmony we owe:
The Busy World to hear thy soothing Strains,
Their Cares forget the Captive Slave his Chains;
The Soul from Pensive Thoughts by Musick freed,
Receives new Vigour: and flies on with Speed.
Tow'rds lasting Bliss where heav'nly Arts do lead.
Among all Arts and Sciences we find
None that like Musick can relieve the Mind:
Then who'd despair or pine away with Grief!
Since here our Sorrow finds a sure Relief;
Whose Pow'r Divine such Transports in us raise
Poets to Musick yield up all their Bays,
And own that Musick best expresses Musick's Praise.

An Index of the Songs, Tunes and Opera Airs contained in this Volume.

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AN

Introduction

TO

SINGING,

After ſo eaſy a Method, that Perſons of the meaneſt Capacities may (in a ſhort Time) learn to Sing (in Tune) any SONG that is ſet to MUSICK,

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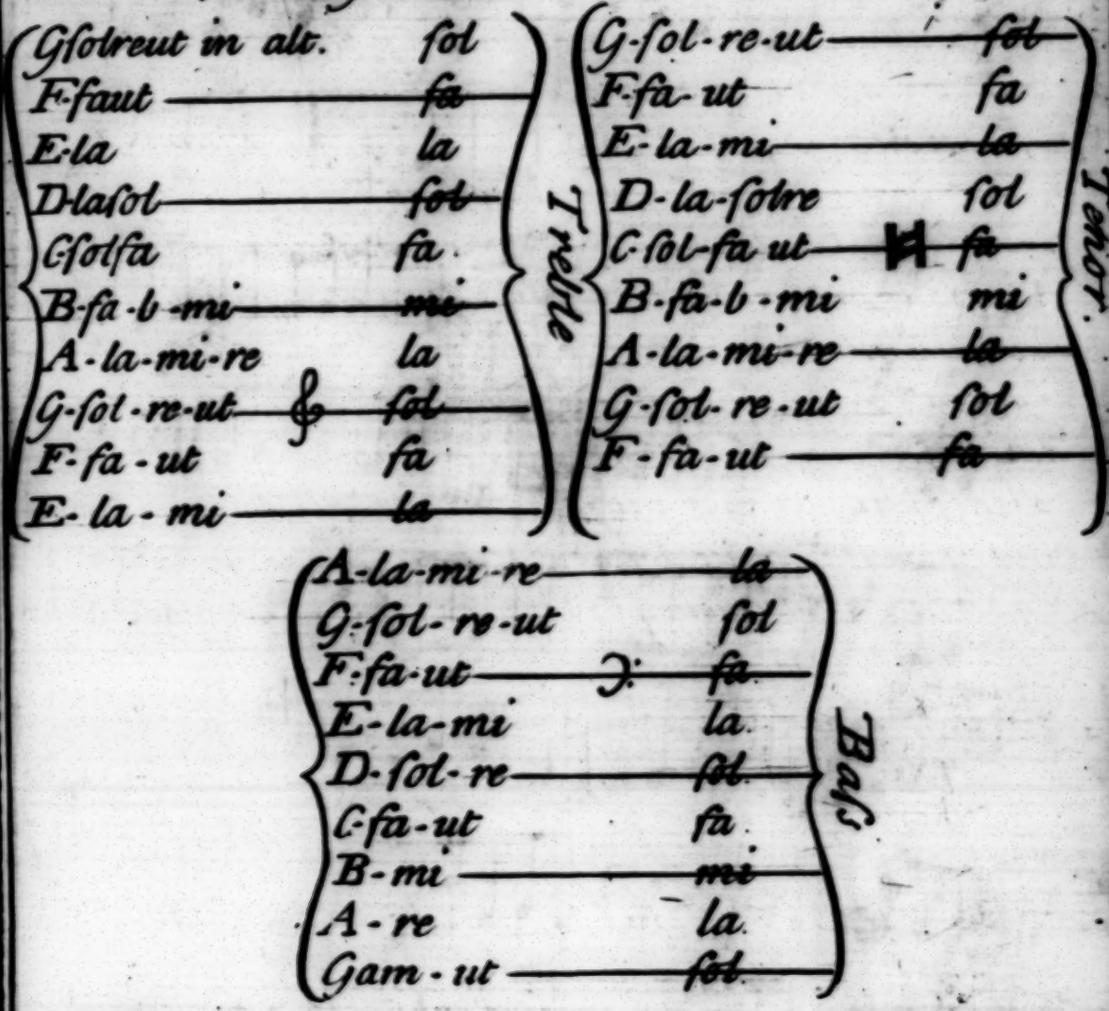
An Introduction to Singing.

The Gamut is the Ground of all Musick whether Vocal or Instrumental and must be learnt perfectly by such who intend to make themselves Proficients in that Art, in order to which observe the following Scale.



There are three things to be observed in this Scale: first the Names of the Notes which must be learn't backwards and forwards till you know them perfectly by heart, secondly observe the three Cliffs which are an inlet to the Knowledge of the Notes, for if a Note be placed on any part of the five lines which is also called a stave, you cannot call it any thing till there is one of those three Cliffs set at the beginning; for which Reason the lines of your Gamut are divided in three fives, expressing the three parts of Musick, (Viz) the Treble, the Tenor and the Bass, every one of these five lines or staves having a Clif, for Example the first five lines has this Mark 𝄞, which is called Gsolreut or the Treble Clif, set at the beginning of it on the fourth line from the top, the

Voice.

The second stave or middle five lines has this Mark H, which is called G sol-fa-ut, or the Tenor, set at the beginning, this Clif may be placed on any of the four lowest lines; the lowest five lines or stave has this Mark 𝄢, which is called F-fa-ut, or the Bass Clif set at the beginning. and is generally placed on the fourth line from the bottom; thirdly observe the Syllables in the second Column, which are the Names you are to call your Notes by, for Example if a Note be placed on the second line of the scale from the top, and you should be asked where it stands, say in D-la-sol. Now in learning of these Names, you must learn the other Syllables along with them, that you may know how to call your Notes in singing; for Example, Gamut is called sol, A-re is called la, B-mi is called mi, C-fa-ut is called fa, D-sol-re is called sol, E-la-mi is called la, F-fa-ut is called fa. &c. but for the better understanding your Gamut here are 8 Notes in those 3 Clifs with their Names under them.

In singing you cannot use the Words Gamut, A-re &c. because they are too long, therefore you may with more ease make use of these short Syllables sol, la, mi, fa.

Os

Of Notes and their Lengths.

The Notes made use of in singing are of six sorts, which are these.

A Semibreve 𝅝 is as long as

2 Minims 𝅗𝅥 𝅗𝅥 are as long as

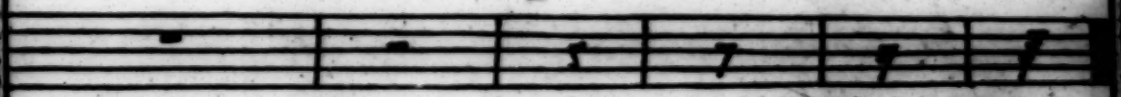
4 Crotchets ♩ ♩ ♩ ♩ as long as

8 Quavers ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ as long as

16 Semiquavers 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 as long as

32 Demiquavers 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰

There are also Characters for denoting silence, which are called Rests, as.



A Semibreve, Minim, Crotchet, Quaver, Semi quaver, Demi quaver Rest

Observe that the Semibreve Rest is always a whole bar in any sort of Time whatever, observe also that there are Characters for denoting longer silence than a Semibreve as for Example.

1 Semibreve 2 4 8 16 24 &c

Of Time

There are but two sorts of Time, (Viz) Common Time and Triple Time.

Common

voice.

Common Time is known by some one of these Characters C, ¢, Φ, or 2.

The first of these Marks denotes the slowest sort of Common Time, and contains a Semibreve, (or as many other Notes as are equal to its length) in a bar.

The second of these Marks denotes a Movement somewhat faster than the former, and contains a Semibreve in a Bar.

The other two always denote a quick Movement and contain also a Semibreve in a Bar. sometimes you'll see this Mark $\frac{2}{4}$ at the beginning of a Song. then there is but 2 Crotchets or a Minim in a Bar. this is called retortive Time.

Triple Time is known by these Characters 3 or $\frac{3}{2}$ or $\frac{3}{4}$ or $\frac{3}{8}$.

3 or $\frac{3}{2}$ is used when there are three Minims in a bar. this is the slowest Triple Time in use.

The second sort is known by $\frac{3}{4}$, and is used when there are three Crotchets in a Bar, this is quicker than ye former.

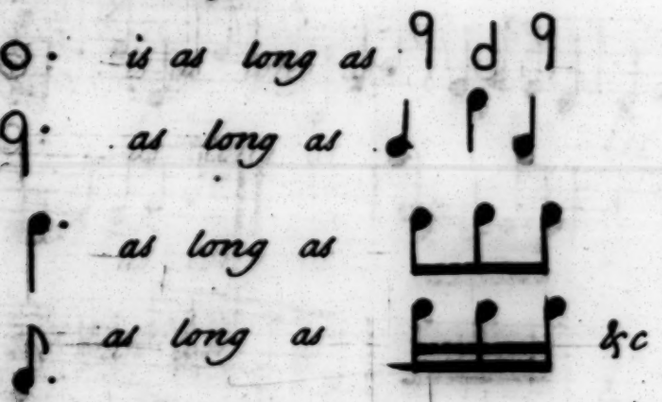
The third Sort which is the quickest, is known by $\frac{3}{8}$ and contains three Quavers in a Bar, or other Notes to ye Value.

There are three other sorts of Common Time as $\frac{12}{8}$, $\frac{6}{8}$, and $\frac{6}{4}$. the first contains twelve Quavers in a Bar, the second six Quavers in a Bar, and the last six Crotchets in a Bar these are called Jigg Times.

There are two other sorts of Triple Time as $\frac{9}{4}$ and $\frac{9}{8}$, the first contains nine Crotchets in a Bar, and ye other 9 Quavers

Of other Characters used in Musick.

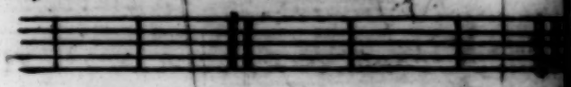
A Point or Dot added to any Note, makes it half as long again, and must always be put on the right side of the Note as for Example.



There are two sorts of Bars, (Viz.) single and double, the single Bars serve to divide the Time according to its

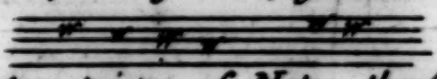
Measure

Measure, whether Common or Triple A double bar serves to divide every Strain of a Song or Lesson and are made thus



There is a Character called a Repeat made thus 𝄆 and is used to signifie that such a part of a Song must be sung over again from the Note over which it is placed

A Direct is put at the end of a Line or Stave, and serves to direct to the place of the first Note on the next line and is made thus



There are two tyings of Notes the first is a curved line drawn over the heads of two or more Notes and is to shew that they are to be sung to one Syllable: Example

Talk no more to me of Glo--ry

The second Sort of tyed Notes, are with streight Stroaks drawn through the Tails of Quavers, Semiquavers or Demiquavers, binding two, three or four together as in ye following Example.

Notes ty'd the same single

This way of tying has been found very helpfull to the Sight, and easier for discovering how many of each sort there is in a Bar, than when they are in single Notes; this way of tying must be used when there are several Notes to a Syllable.

There are two other Characters of great use, called a Flat ♭ and a Sharp ♯. If a Flat be placed before any Note, you must sing such a Note half a Note lower than its natural Pitch; If a Sharp be set before any Note, you must sing it half a Note higher than it's natural heighth. If a Sharp or Flat be set at the beginning of a Song or Lesson it affects every Note on that Line or Space throughout the Tune for Example if a Flat be placed in B. all the Notes in that Line must be sung flat unless contradicted by an accidental Sharp, the same holds good with respect to Sharps.

Voice.

There is a Character called a Natural made thus ♮ and is used to contradict such Flats and Sharps as are set at the Beginning, and to bring that Note to it's natural Sound: for Example if a Sharp should be set in F at the Beginning of a Stave, makes all ye Notes in F to be ♯, then supposing the Composer had a Mind to have some of these Notes flat, then this Mark is put before such Notes instead of a Flat.

Of keeping Time

Having observ'd all ye Varieties of Time, I shall presume to say that no Musick can ever be agreeable to ye Performer unless he first makes himself Master of it: neither is it possible for several Performers to agree exactly together without it, in order to which observe the following Rules.

In a slow Common Time you must divide the Bar in 4 equal Parts, telling one, two, three, four distinctly, putting your Hand or Foot down when you tell one which must be at the beginning of the Bar: and lifting it up when you tell three which must be in the Bar.

In a quick sort of Common Time you may divide your Bar into two equal Parts only putting your Hand or Foot down at the first half of the Bar and lifting it up at the second half but you must be exact in moving up or down.

Triple Time whether quick or slow must be divided in three equal Parts telling one, two with your Hand down and three with it up. in this sort of Time you must observe that you keep your hand up, but half the time you keep it down.

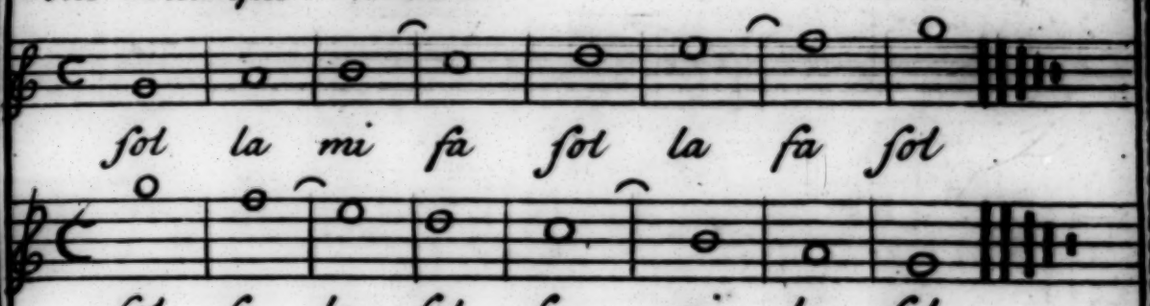
Of tuning the Voice &c.

Before you can tune your Voice rightly you must know which are whole Tones and half Tones. from G to A is a whole Tone: from A to B a whole Tone; from B to C a half Tone; from C to D a whole Tone from D to E a whole Tone; from E to F a half Tone from F to G a whole Tone and so on with ever so many Notes which must ascend in the same Proportion of Sound as the first eight Notes do, all other Sounds being only a Repitition of the same.

For the better remembering which are whole Tones & which are not observe that the half Tones are included by the fa and ye

Note

Note below it for from mi to fa and from la to fa are half Tones aſcending, or from fa to mi and from fa to la are half Tones deſcending all other Spaces containing a whole Tone Example



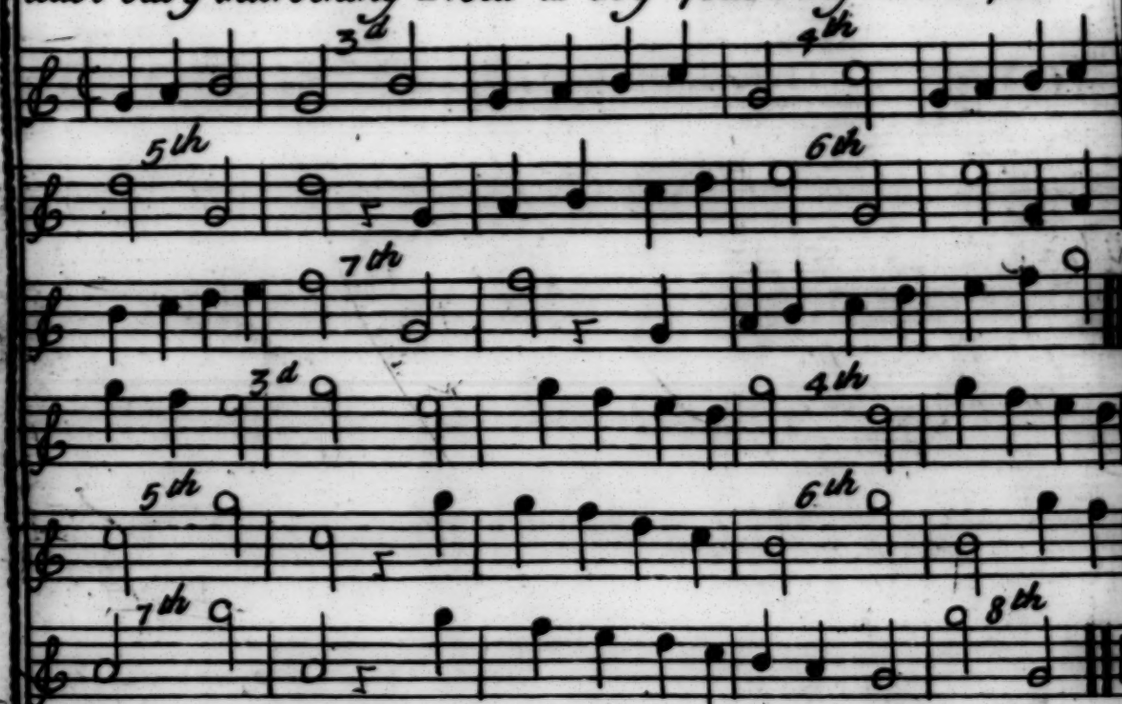
When you have ſounded the firſt Note you muſt riſe by whole and half Tones as I have obſerv'd before, till you aſcend to the Top of your Leſſon, and then down again with the other laying your Hand down when you begin to ſound the firſt Note, and taking it up when you have half ſung it; then laying down as you begin the next and up again, and ſo on with the reſt holding them all of an equal Length becauſe they are all Semibreves, but for Fear you ſhould not ſing them exactly in Tune, you ought to get the Aſſiſtance of a Perſon ſkill'd in Muſick and let him ſing or play your eight Notes with you till you remember them ſo well as to do them without him, then you may proceed to this

In this Leſſon you may obſerve two Minims in a Bar which are to be ſung one with the Hand or Foot down and one up. But for Fear you ſhould not hit theſe Notes exactly in Tune by Reaſon of their ſkipping a Note every time, obſerve the following Example.

When you have ſung the three firſt Notes. leave out the ſecond Note and ſkip from the firſt to the third which is the ſame thing as the firſt Bar in the former Leſſon.

Obſerve here that you ſing the two firſt Notes of this Leſſon with your Hand or Foot down, and the third with it up &c. keeping an exact time throughout your Leſſon.

Obſerve the ſame Manner in learning all Diſtances & then leave out ye intervening Notes as in ye following Examples



When you can ſound your Notes exactly in Tune. you may proceed to ſome ſhort Tunes or Ayres.

Of the Keys used in Musick.

There are properly but two Keys in Musick. one flat. & the other sharp A Key is known to be flat or sharp not by what Flats or Sharps are set at the Beginning of a Tune. but by the third above the final or last Note of the Tune. for if third consists of a whole Tone and a Semitone then it is flat: but if the third consists of two whole Tones then it is a sharp Key. or else.

If a Tune ends by a la, it is flat, but if by a fa then it is sharp: for all Tunes must end either a Note below the Mi or y^e Note above.

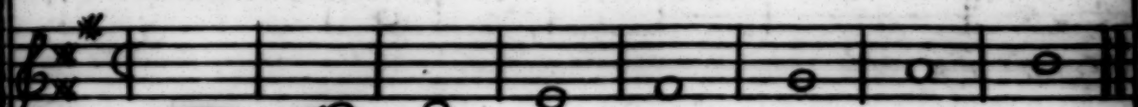
Observe y^t you always name your Key in reference to y^e Bass.

Altho' there are but two Keys. yet by the help of Sharps and Flats. they have been encreas'd to the Number of sixteen. of which eight are flat and eight sharp.

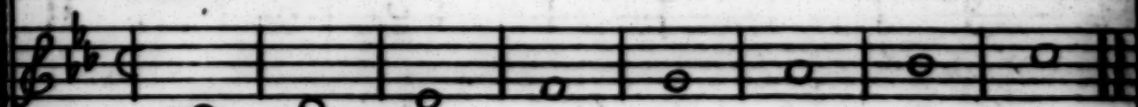
Flat Keys

Are y^e natural Key a b 3^d

B mi natural a b 3^d

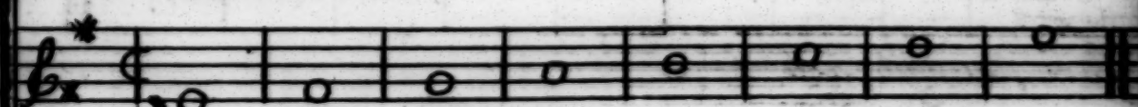


C faut with a b 3^d

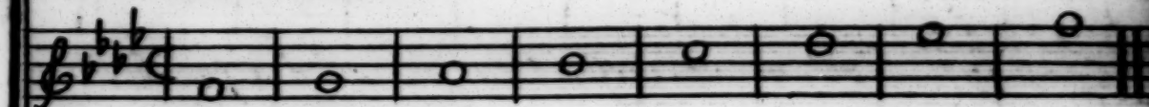


D solve natural a b 3^d

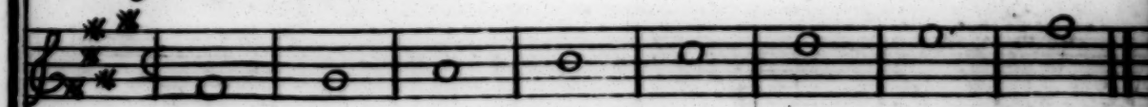
E lami natural a b 3^d



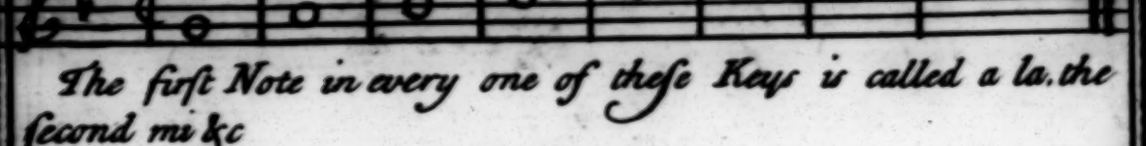
F faut natural with a b 3^d



F faut sharp with a b 3^d



Gamut with a ♭ 3d

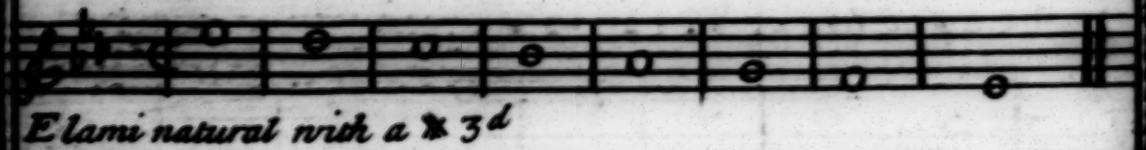


The first Note in every one of these Keys is called a la. the second mi &c

Sharp Keys

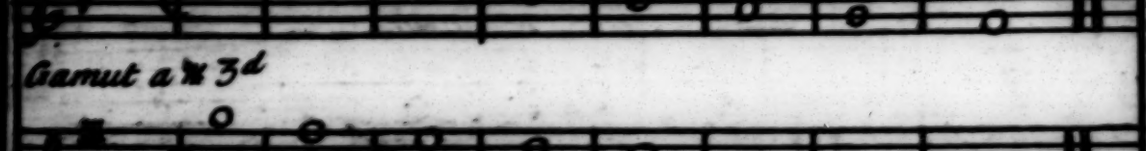
Cfaut the natural Key a ♯ 3d

Dſolre a ♯ 3



Elami flat with a ♯ 3d

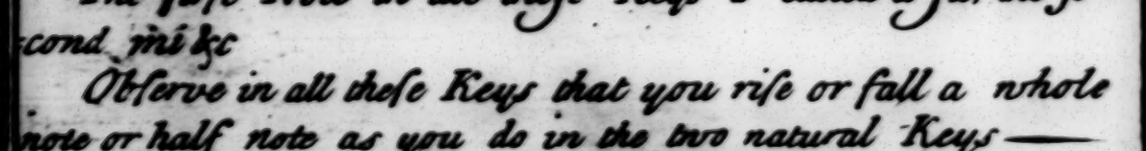
Elami natural with a ♯ 3d



Ffaut a ♯ 3d

Gamut a ♯ 3d

Are with a ♯ 3d



Bmi flat with a ♯ 3d

The first Note in all these Keys is called a fa. the se=cond mi &c

Observe in all these Keys that you rise or fall a whole note or half note as you do in the two natural Keys ——. I might have added more Keys than these sixteen. but I think these sufficient.

Of

Of Syncopation or driving Notes.

Syncopation is when the Hand or Foot is taking up or put down while a Note is sounding which is pretty hard to a Beginner: but this being once conquer'd he may think himself a pretty good Timist.

Examples

The chief Graces in singing &c.

The chief Grace in singing is the Trill o or Shake. and is much used of late. to learn this you must move your Voice easily on one Syllable. the Distance of one Note. thus

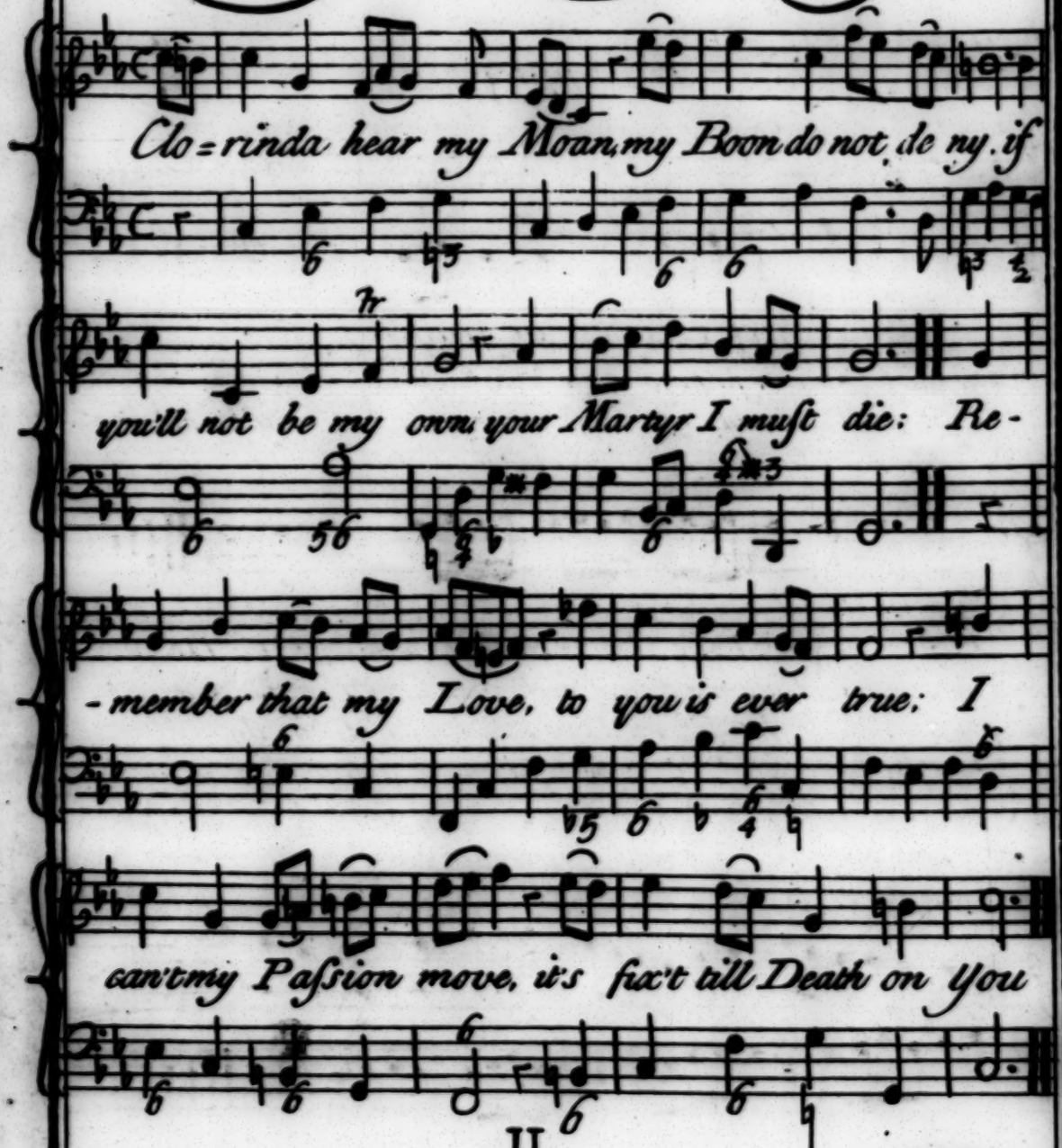
la sol la sol

First move your Voice slow. then faster and faster by Degrees. and you will find it come to you with very little Trouble. but you must take care to let E and D be both heard distinctly.

The Trill or Shake is to be used on all descending prick'd Crotchets. also when the Note before is in the same Line or Space with it and generally before a Close. either in the Middle or at the End of a Song. Example.

These Rules followed with a little Applica=tion are sufficient to ground the Learner in sing=ing; I shall therefore conclude this with a Collec=tion of some of the easiest and best Songs. and Opera Airs extant.

A New Song



II

If you my Life will ſave,
Recieve me in your Arms;
Or ſink me in my Grave,
A Victim to your Charms.
But when I'm dead and gone,
Let this then be your Guide;
Engrave it on my Tomb,
For you I liv'd and dy'd.

The Artifice a favourite Song.

II The Maidens are coy; they'll pish and they'll fie,
And vow if you're rude they will call;
But whisper so low, that they let us know, it is all
Artifice all, it is all Artifice Artifice all.

III My Dear the Wives cry, whenever you die,
Oh marry again we ne'er shall;
But in less than a Year, they make it appear, it is all
Artifice all, it is all Artifice Artifice all.

IV In Matters of State and Party Debate,
For Church and for Justice we bawl;
But if you attend you'll find in y^e^ end it is all
Artifice all, it is all Artifice Artifice all.

Voice.

A New favourite Song

by an eminent Master.

II

All your Sorrow is in vain.
Never think of Flora's Charms,
She regardleſs of your Pain,
Triumphs in another's Arms;
Love Flora no more,
Some other adore.
Your tedious, your tedious Sighs refrain,
You ſoon may find,
A Nymph more kind,
Who'll not your Love diſdain.

A New Song

O hear my last Com plaint, be-fore you from me
fly, for you my charming Saint I liv'd and
now I die I saw you o'er the Plain with
Damon Hand in Hand which gave my Heart such
Pain I could no longer stand

II

O lovely Fair said I,
Did Heavens give you Charms;
First my Heart for to try,
Then fly quite from my Arms;
But when I'm dead and gone,
You will relent my Fate.
And wish you'd been my own,
But then 'twill be too late.

III

Then on a Mossy Bank,
I laid me down to weep,
And of the Water drank,
That glided by my Feet:
Then sighing thus I said,
I love the Fair in vain.
An Ecchо as I lay'd,
Return'd my Sighs again.

IV

But finding no Relief,
The Turtle Dove did moan,
To bear part of his Grief.
She seem'd to sigh & groan;
Farewell to Life he cry'd,
For I no Joy can have,
Then bow'd his Head & dy'd,
And sunk into his Grave.

A Favourite New Song

II.

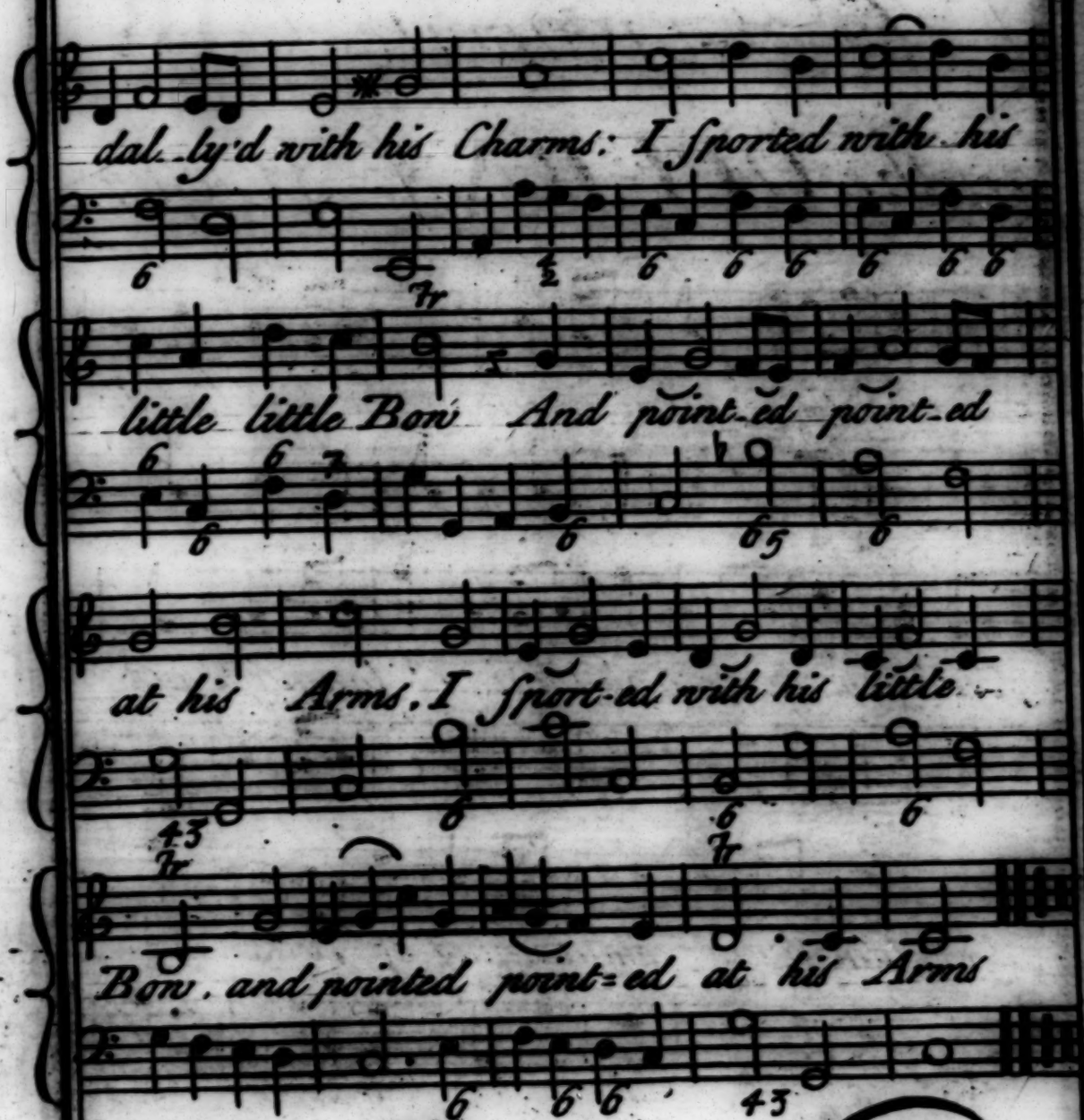
My raviſh'd Thoughts were quickly ſeiz'd,
My glowing Veins on Fire,
But ah I could not be appeas'd,
I had not my Deſire;
Of Love I told a ſoothing Tale,
And on her Charms I gaz'd
But could not in the leaſt prevail,
Which made me ſtand amaz'd

III.

I gently bow'd my drooping Head,
For one dear balmy Kiſs,
And with ſoft Accents to her ſaid,
Amintor wants the Bliſs;
But all my Hopes of her were vain,
My Cenſure quite miſplac'd
Which did the more augment my Pain,
For ſhe'd not be embrac'd.

The Defiance

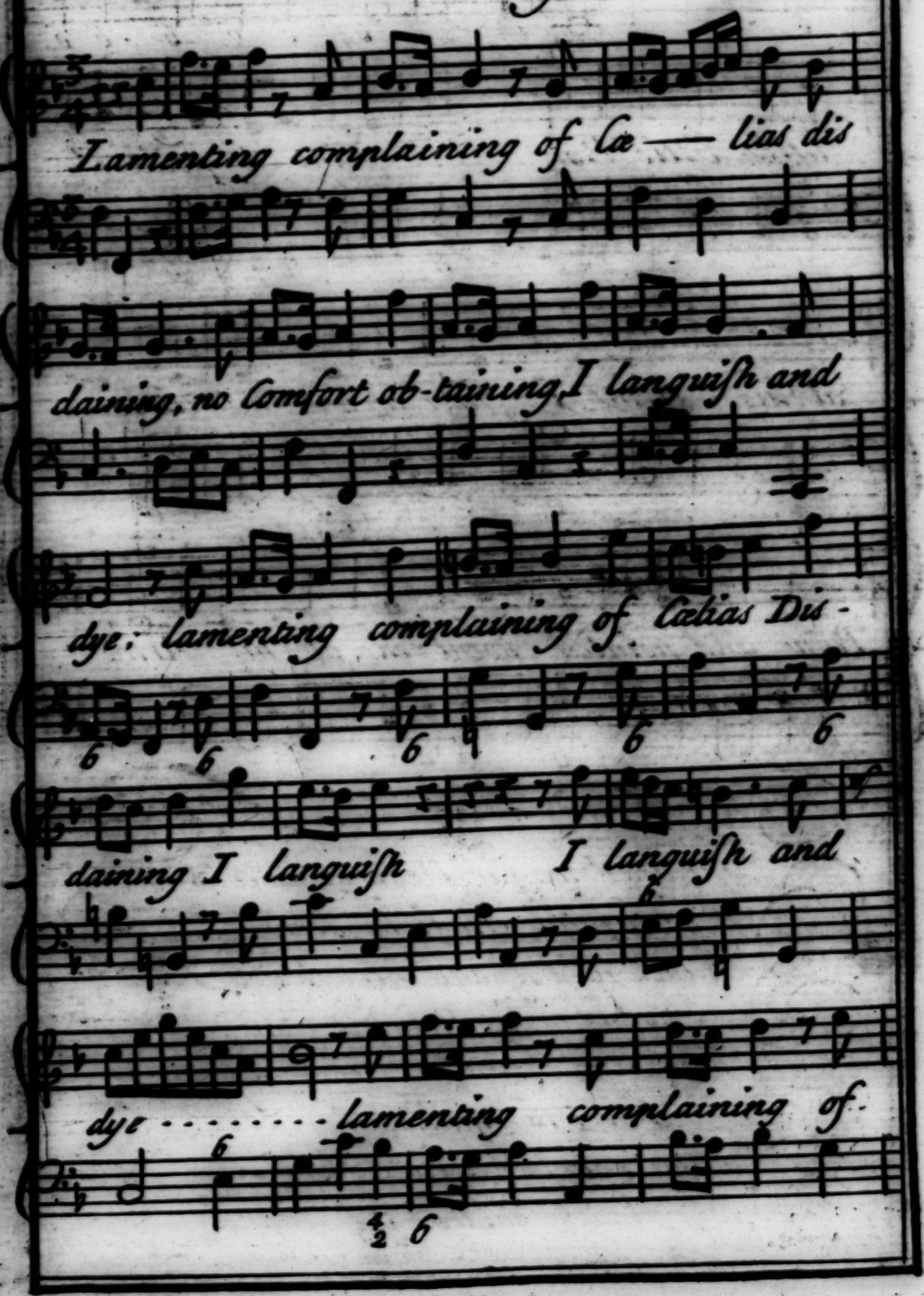
A New Song set by Mr Vanbrughe



II

Till urg'd too far. Revenge he cries
A fatal Shaft he drew
It took its Paſsage through your Eyes
And to my Heart it flew
To tear it thence I ſtrove in vain
For I too quickly found
'Twas only to encreaſe the Pain
And to enlarge the Wound

A Favourite AIR in the OPERA of J Cæsar.



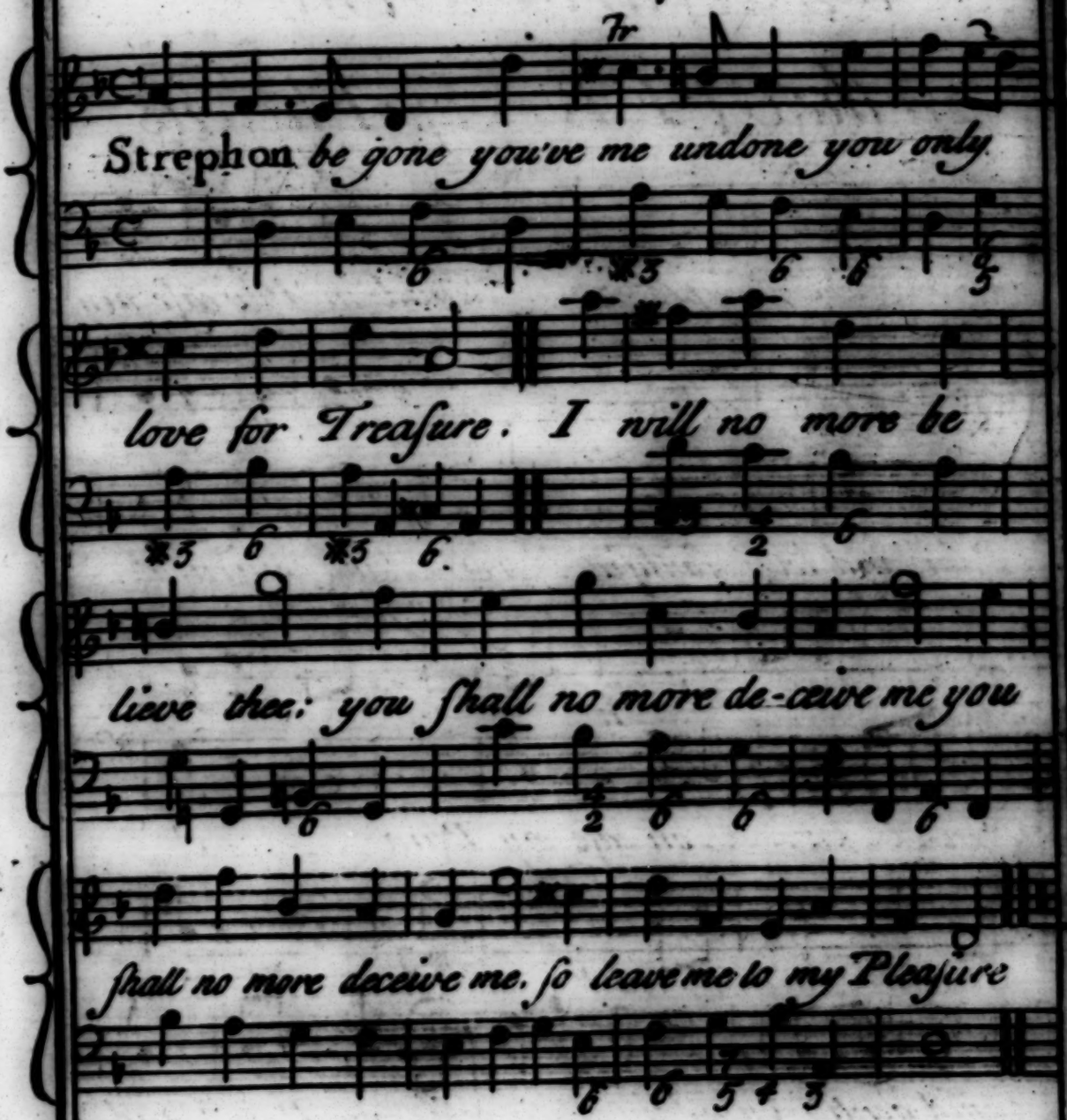
Ce-lias dis-daining no Comfort ob-taining I
languish & dye . . . . . no Comfort ob
taining I languish and die Yet cannot give
over my Grief to dis-cover, sure ne ver was
Lover so wretched as I, . . . sure never was
Lover so wretched as I. Da Capo
Voice.
F2

A Favourite Song

II

Be kind as fair,
Oh ben't severe,
But shew Compassion on your Swain;
You'll ne'er repent it,
No ne'er relent it,
Dear Creature dear Creature now ease my Pain.

False Strephon



II

In evry Face you see a Grace.
To you they're all a Wonder;
But yet you're always changing,
Ne'er well but when you're ranging.
You only love to plunder.

A Favourite Song in the OPERA of Theseus

- tain a kind Return ob tain oh let a faithful
Lover a kind Return ob tain My
Griefs be-yond en-during, my Sorrows past all
curing my Anguish but procuring more Hatred & Dis-
dain. my Anguish but pro-cu-ring more
Hatred & Disdain O
Voice
G 2
Da Capo al Segno

A Favourite Song

II

He never sues but does obtain.
Altho' he gives, he feels no Pain;
Alexis surely was decreed,
By Heav'n to make poor Virgins bleed.

The Lovers Treasure.

A Favourite *Song* *in the Opera of Julius Cæsar*

art my Souls chief Pleasure thy Charms are so di-
vine my Life my only Treasure I love beyond all
Measure thou art my Souls chief Treasure thy
Charms are so divine
thou art my Souls chief Pleasure thy
Charms are so divine thy Charms are so divine
Voice.

Compos'd by M^r. Handel.

A New SONG.

II

He sues me with such artfull Skill,
My Love to him I can't deny:
I fear I must do what he will,
Unless from him I quickly fly.

III

O help me Nature Love to hide
And teach me how to shun his Charms:
Let Virtue be my only Guide,
Or ever have him in my Arms.

IV

Indulgent Fortune be my Friend,
O watch my Moments lest I stray:
Relief kind Heavens to me send,
For I cannot withstand his Lay.

A Favourite New Song

set by Mr Rouvl: Kellegren Musick Master at Paris.

Glaſs, with Love and Friendſhip let it paſs
we will live in Peace Wealth will much en
creaſe then who would wiſh more Gran:
deur. Give us now the other Bottle
and a Laſs with Wit to prattle good kind
Fate we'll aſk no more.
Voice.

A Meſsage from Mars to Venus by Cupid.

II

Altho' her Shapes & Face divine,
Yet I can ſtill withſtand her:
I'll make the ſporting Youth repine,
And ſhew him I'm Commander.

III

And if true Love has no Effect,
On that delightful Treaſure;
The Pow'r I have I'll not neglect,
But ſeize her at my Pleaſure.

A Favourite SONG

lovers still tormenting. but deaf to all lamenting laughs he gives us
Pain laughs n^w he gives us Pain, but deaf to all la:
:menting laughs n^w he gives us pain laughs n^w he gives us
Pain..... but deaf to all lamenting laughs n^w he gives us
Pain he gives us Pain..... but
deaf to all la:menting laughs when he gives us Pain

Diſplays his ſhi . . . ning Treaſure his Toils &
Snare ſurround us no ſooner does he wound us but
leaves us to complain he leaves us to complain no
ſooner does he wound us but leaves us to com =

plain ..... he leaves us to complain. D.C.
A New Song
Dear charming Beauty you're my Pleasure, tis you a
lone that I a..dore; grant me your Love my on ly Treasure,
and all my care will now be o'er. Ah do not fly me my dear
Jewel, lest you kill your faithfull Slave, You ne'er was
known yet to be cruel, to destroy what you can save
turn over

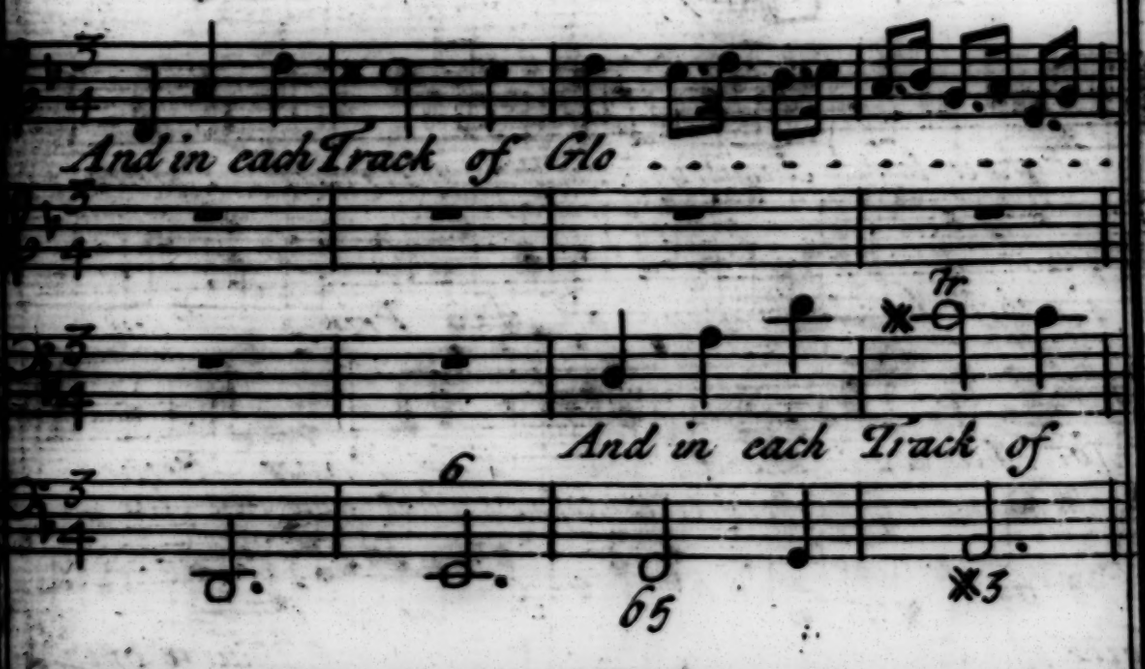
II

Had I never seen you charming Phillis,
Such Torture I shou'd never have known;
But thank my Stars if that your Will is,
To smile and ever be my own.
No greater Bleſsing I'd deſire,
Than your matchleſs Charms my Fair;
For you are all that I admire,
And all I love, and all I fear.

A Song, Set for three Voices,

by Mr Henry Purcell.

Note this second Treble was never printed before.



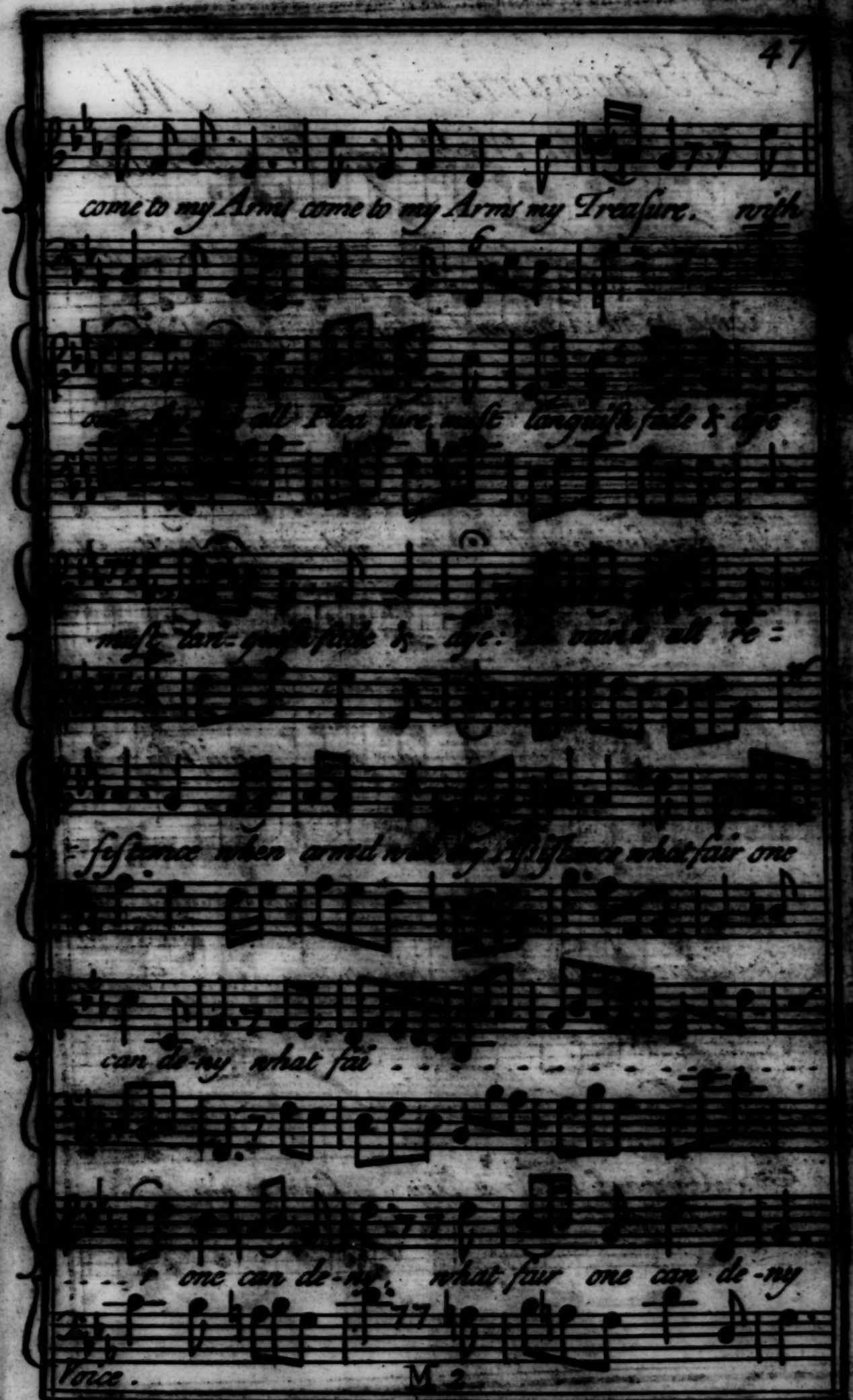
Voice

turn over

Princes that hate that hate Rome's Tyranny, and joyn ỹ
Princes that hate that hate Rome's Tyranny, and joyn ỹ
Princes that hate that hate Rome's Tyranny and joyn ỹ
Nations Right with their ann Royalty none were more ready
Nations Right with their own Royalty
Nations Right with their own Royalty
none were more rea dy none none none none
none were more rea dy none were more rea dy
none none none were more none were more rea dy

none were more ready in Dif-treſs to ſave no none were more
none were more ready in Dif-treſs to ſave none were more
none were more ready in Dif-treſs to ſave
loyal none none, none none, none none, none none
none none none none none none none none none
loyal none none none none none none none
none were more loyal nane none more brave
none were more loyal none none more brave
none were more loyal none none more brave
Voice
M

A Favourite Air by Mr Handel, the Words by Mr Lewesdge.


come to my Arms come to my Arms my Treasure. with
all Pleasure must languish fade & dye
must languish fade & dye: Wants all re=
=sistance when armd with Eyes resistance what fair one
can de-ny what fai
one can de-ny, what fair one can de-ny
Voice.

Then fill a-round the Glaſſes and thus we'll
drink and chaunt and thus we'll drink and
chaunt may all the dear may all the dear may all ye
dear kind Laſ..es have all they wiſh & want. DC

FINIS

J Smith Sculp

Directions

for Playing on the

FLUTE

WITH

A Scale for Tranſpoſing any Piece of MUSICK to ye proper=eſt Keys for that Inſtrument.

To which is Added,

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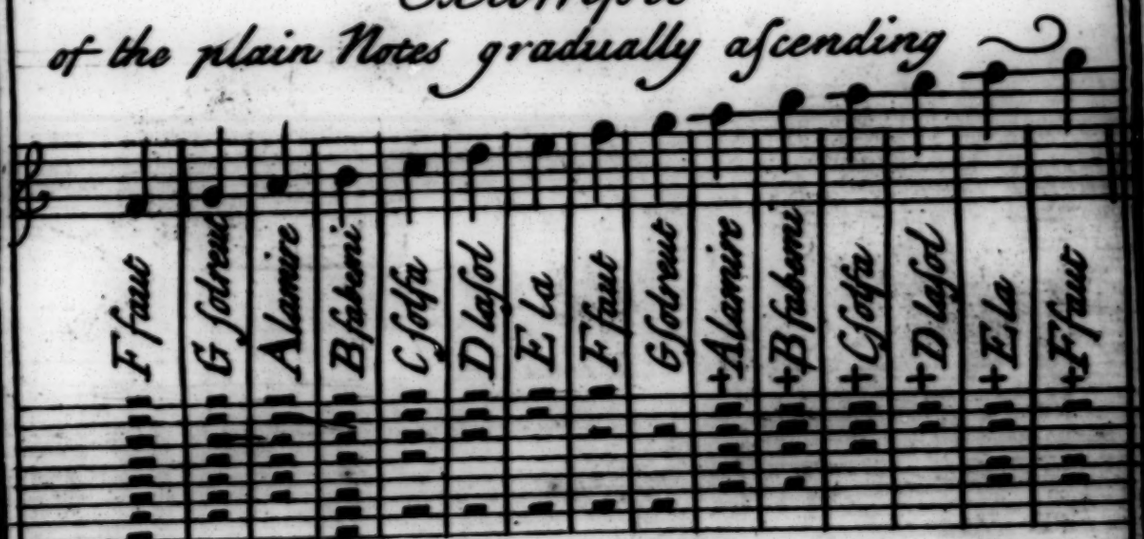
Directions for Playing on the FLUTE

The first thing to be learn'd in this as well as all other Instruments is the Scale of the GAMUT as it is hereunder subjoyned.—

Example of the plain Notes gradually ascending



NB The last seven Notes are called in alt.—

In order to play these Notes hold the Flute after this Manner; Place the middle finger of your left hand on the third hole: and the third finger of your right hand on the lowest hole but one. with the Thumb of your right hand to support the Flute beneath, then the rest of your Fingers will stop the other holes in Course.—

Beneath the 5 Lines, obſerve theſe 8 anſwering to the Number of holes, & directing you how to play your Gamut; for thoſe Lines on which Dots are ſet direct you to ſtop the Holes they refer to, as for Example F faut has a Dot on every Line, and conſequently every Hole is to be ſtopt, and ſo on where there no Dots the Holes muſt be opened.

Obſerve alſo on the upper Line of theſe Eight, a Croſs on every Note after G ſol re ut in alt, which directs you to ſtop but half the upper Hole, pinching it with the end of your Thumb, by which means thoſe Notes ſound an Octave or eight Notes higher than they would if the Hole was quite ſtopt.

Before we proceed any farther, it will be neceſſary to obſerve two Characters of great Uſe in Muſick a Flat ♭ & a Sharp ♯.

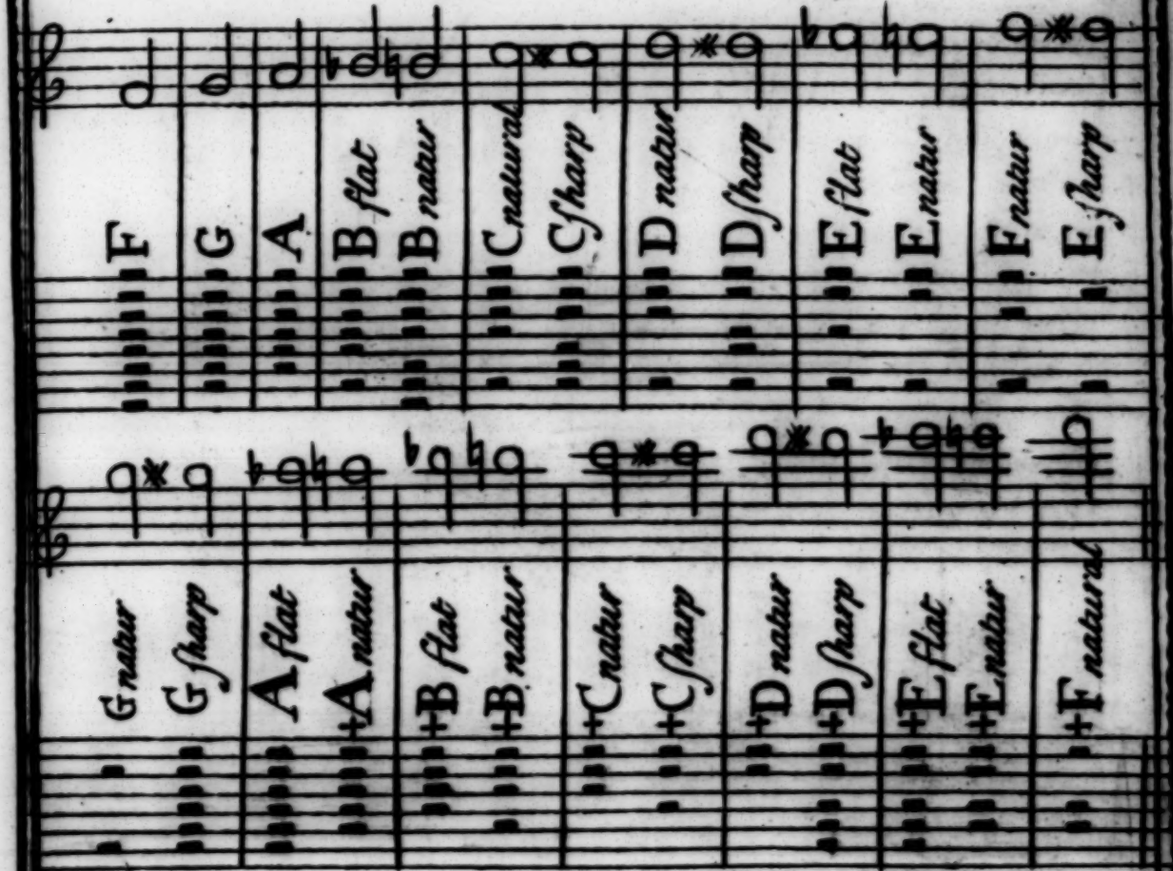
A Flat being placed before any Note denotes it to be play'd half a Note lower than it's natural Pitch. The Sharp is of a contrary Nature; For whereas the ♭ takes away a Semitone from the Sound of the Note before which it is ſet, the ♯ doth add a Semitone to whatſoever Note it is ſet before.

If a Flat or Sharp be ſet at the Beginning of the 5 Lines, it affects every Note upon that Line or Space.

There is an other Character called a Natural and made thus ♮, the Quality of which is to reduce any Note made flat or ſharp by the governing Flats or Sharps placed at the beginning of the Lines, to it's primitive Sound as it ſtands in the Gamut, as for Inſtance, a Flat being placed in B at the beginning of the Line makes all the Notes in that Line flat: then if the Compoſer ſhould have a Mind to have ſome one or more of them ſharp then this Natural is uſed inſted of a Sharp.

Example

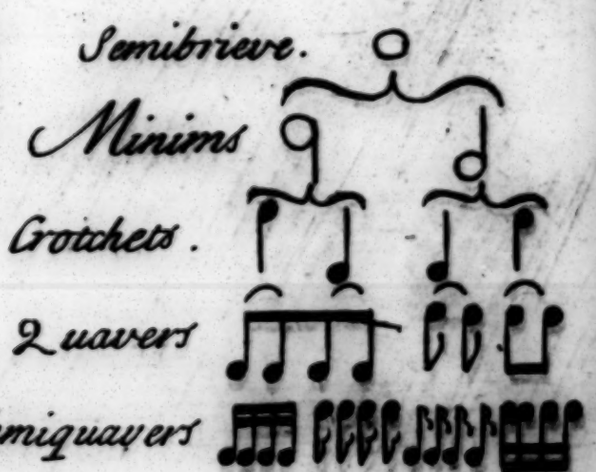
Example of all the Notes both Flat and Sharp



Of Time.

There are two sorts of Time, viz Common & Triple.

Common Time is known by some of these Marks C, or ¢ or 𝅗𝅥, or 2/4. the first is a very slow Movement. the next a little faster, and the two last a brisk Time. The three first of these Marks have always to the length of a Semibrieve in a Bar which must be held as long in playing as you can moderately tell four: The last never contains more than to the Value of two Crotchets in a Bar.



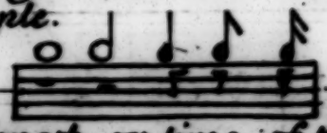
Triple Time

Minum 3 9

Crotchets

Quavers

Triple Time consists of either three or six Crotchets in a bar. and is to be known by this $\frac{3}{2}$ this $\frac{3}{1}$ this 3 or this $\frac{6}{4}$ mark. to the first there is three Minums in a bar. and is commonly play'd very slow: the second has three Crotchets in a bar. and they are to be play'd slow. the third has the same as the former but is play'd faster. the last has six Crotchets in a bar. and is commonly to brisk tunes as Jiggs and Paspys. When there is a Prick. or Dot following any Note. it is to be held half as long again as the Note it self is. let it be Sembrief. Minum. Crotchet. or Quaver; When you see a Sembrief rest you are to leave off playing as long as you can be in counting four. a Minum rest as long as you tell two. and a Crotchet one. and so in proportion a Quaver and Semiquaver. you may know how these rests are mark'd by the following Example.



Where you see these Marks or Rests in any tune. you are to cease playing the length or time of the Notes over them from which Notes they take their names. a Repeat is mark'd thus and shews the strain must be played twice over. S. A Bar is mark'd thus a double Bar thus and shews the strain ends there. the trible Cliff is mark'd thus. To know what Key a tune is in. observe the last Note or close of the tune for by that Note the Key is named. Note that all Rondeaus end with the first strain and Da Capo where this Mark 𝄐 is placed.

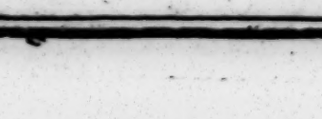
The Marks and Rules for gracing are these. viz a close shake thus ∗ or thus tr. an open shake beat or sweetning thus +. the double shake which is only on Gsolreut in alt thus o. a slur thus ⁀. or thus ‿ when the heads of your Notes are downward. a slur shews that the notes under or or over it must be play'd in one Breath. striking the first of them only with your Tongue. A close shake must be play'd from the Note or half Note immediately above. For Example if you would shake on Ffaut in alt. first sound Gsolreut in alt then shake your Thumb in the same breath on its proper hole concluding with it on. An open shake or sweetning is by shaking your finger

over

over the half hole immediately below the Note to be sweetned ending with it off. as thus you must sweeten Dlasol: sound your Dlasol shaking the third Finger of your left hand over the half hole immediately below keeping your Finger up. In short after a close shake keep your Finger down, after an open shake keep your Finger up. Ffaut and Gsolreut in alt are both to be sweetned with the forefinger of your left Hand. Bfabemi flat both in alt and below with the middle finger of your right hand. Bfabemi natural which is sharp in alt and below with the fore finger of your right hand. Elami flat with the middle finger of your left hand, all the other as above directed. The double shake is to be play'd thus place the fore and middle fingers of your right hand and the middle and third fingers of your left hand on their proper holes. blow pretty strong and 'twill sound Alamire in alt. then shake the third finger of your left hand on its proper hole concluding with that and all other fingers up except the middle finger of your left hand and lowest but one of your right hand.

When Elami is to be close shook where Ffaut is sharp. first sound Ffaut ♯. in the same breath take off the middle finger of the left hand. shakeing your Thumb on its proper hole: there are two other shakes viz Ffaut sharp in a tune where Gsolreut is ♯ and Gsolreut in alt in a tune where Alamire is flat. the former is thus to be play'd. sound Gsolreut sharp as in Flute.

in the ſcale of flats and ſharps directed, only taking off the middle finger of your left hand (it not alter-ing the ſound in the leaſt) then ſhake the middle finger of your right hand full upon its hole conduding with it up and it will give the ſame ſound as if your Ffaut ſharp was ſtopt with the proper fingers. the latter is thus place your fingers as directed in the double-ſhake, only adding the third finger of your right-hand on its proper hole, blow then ſhake the fore and middle fingers of your right hand together full upon their holes ending with them and the third finger of your left hand up. All deſcending long Notes muſt be doſe ſhook, aſcending long Notes ſweetned, ſlur down to a third deſcending Crotchet. if two third deſcen-ding Crotchets come together, ſhake the firſt, ſlur to the next. if two Crotchets happen together in one Key, ſigh the firſt, ſound the ſecond plain, a ſigh divides a Crotchet into a prick't Quaver and Semiquaver ſlur'd, the prick'd Quaver to be on its proper Key, and the Semiquaver on the Note or half Note juſt above as thus you muſt play two Crotchets in Ffaut in alt



If three Crotchets come together in one Key, beat the firſt, ſigh the ſecond, the third play plain: If three Crotchets gradually deſend beat the firſt, ſhake on the ſecond, the third plain; if three gradually aſcend, ſigh the firſt, double relliſh the ſecond, the laſt plain, provided that the movement of the tune be ſlow enough to allow

the dividing your Crotchet, a double rellish divides a Crotchet into a Quaver and Semiquavers stur'd the Quaver to be shook on its proper Key, the first Semiquaver to be on the Note or half Note just be= =low, the latter Semiquaver on the Key with the Quaver. as thus a Crotchet on Dlasol is double rellish't.

Flat Notes are generally play'd from the half Note below, sharp Notes from the half Note above, but if the Flats are in a sharp tune or the sharps in a flat, the Rule is without exception. Gsolreut sharp and Alamire flat are stopt alike, yet their Difference is eas=ly discovered in playing, for when you play Gsolreut sharp you first sound Alamire in alt and in the same Breath stur down to your G sharp, but when you play A flat, you must first sound Gsolreut in alt and in the same Breath stur up to your A flat which may serve for an Example to play all other flats and sharps.

A Scale shewing how to transpose any Tune that is set for the Violin or Voice.

Of Transpos

Of Transposition &c.

To transpose a Tune that is too low for the Flute you must first see what compass the Tune will go in, that is how high, or how low it goes, and accordingly take y^e measure, and be sure to alter them to the easiest Keys you can; such as have the nearest Relation to the other: The last Note of any Tune lets you know what Key it is in, whether it be Gsolreut, Alamire &c. and observe what number of flats and sharps there is to it, and having so done, look on the first Note on every line in the scale, till you find the Note with that number of flats, or sharps as the tune has which you design to transpose; and then you may change it to any of the Keys that are in that staive, and the Key that you take to alter your tune you must write y^e same flats and sharps next the Cliff as you find in y^e Example. The Variety of Keys is for this Reason, that if the first or second will not bring it within the compass of the Flute then you must have recourse to the others. this scale consists chiefly in 3^ds to your Key, which is thus explained for Example. suppose Gsolreut to be your Key, Bfa-bemi is your * 3^d and Bfabemi ♭ is your ♭ 3^d, and thus by observing your thirds you may transpose in what Key you please as in the scale you'll find.

Note that pro. stands for proper, this mark * 3^d for a sharp third, and this ♭ 3^d for a flat third.

A Scale shewing how to transpose any
1st Key
Gamut pro with a ♭3d will go in Are pro with a ♭3d
Gamut pro with a ♯3d will go in Bmi ♭ with a ♯3d
2d Key
Are pro with a ♭3d will go in Cfaut pro with a ♭3d
Are pro with a ♯3d will go in Cfaut pro with a ♯3d
3d Key
Bmi flat with a ♯3d will go in Cfaut pro with a ♯3d
Bmi pro with a ♭3d will go in Cfaut pro. or Dfolre pro
4th Key
Cfaut pro. with a ♭3d will go in Dfolre pro. with a ♭3d
Cfaut pro with a ♯3d will go in Dfolre pro with a ♯3d
5th Key
Dfolre pro with a ♭3d will go in Elami ♭3d.
Dfolre pro with a ♯3d will go in Ffaut ♭
6th Key
Elami ♭ with a ♯3d will go in Ffaut pro
Elami pro with a ♭3d will go in Gamut pro
7th Key
Ffaut pro with a ♭3d will go in Gamut with a ♭3d
Ffaut pro. with a ♯3d will go in Gamut ♯3d or Bmi
There is but those seven Keys, and if the Key be
Gfolreut is y same. & so are any two notes that begin with y

ose any Tune that is set for y^e Violin or Voice.

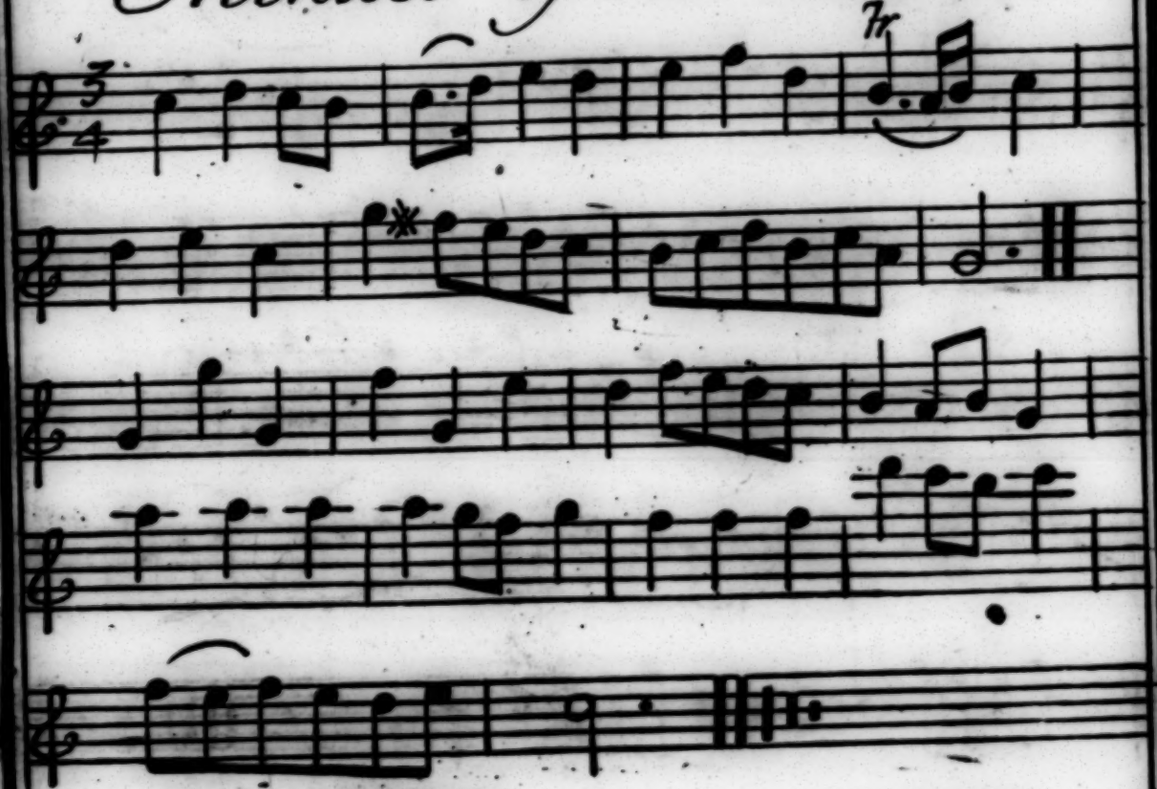
Key be either above or below, it matters not, for every
in with y^e same letter &c will change to any such Keys in that Stave

March

Minuet

10

Minuet by Mr Handel



Minuet

Minuet

Minuet

Air in Julius Cæsar

Minuet

A March

Minuet

14 Chi puo mirare in the

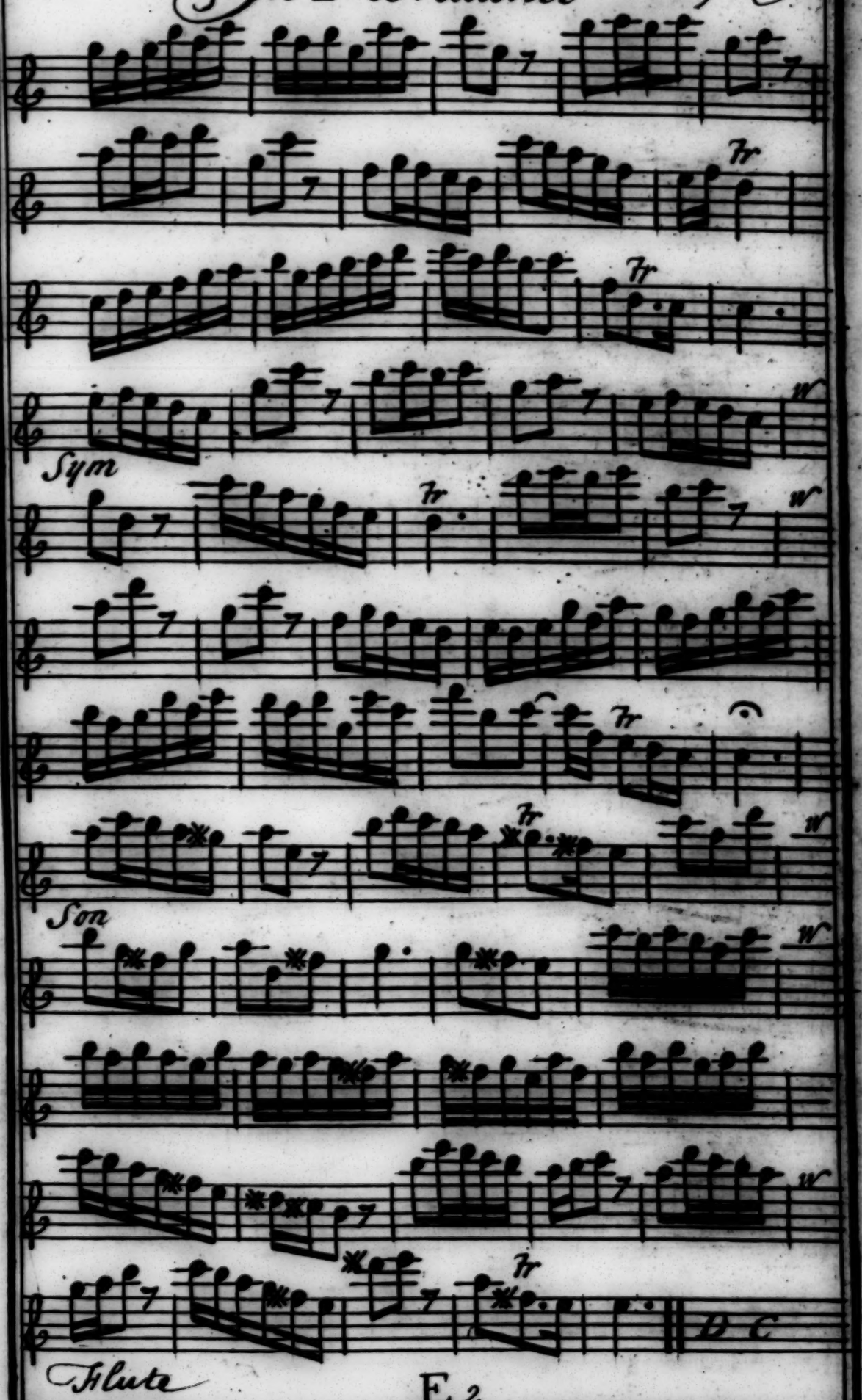
tr
tr
tr
tr
tr
tr
tr
Flute

16

An Air in Pyrrhus and Demetrius

A Favourite Minuet

In Floridante



A Favourite AIR in the

Opera of Rodelinda

Tr
Tr
Tr

A Favourite Air in y^e

Opera of Scipio

Fr
Fr
Fr

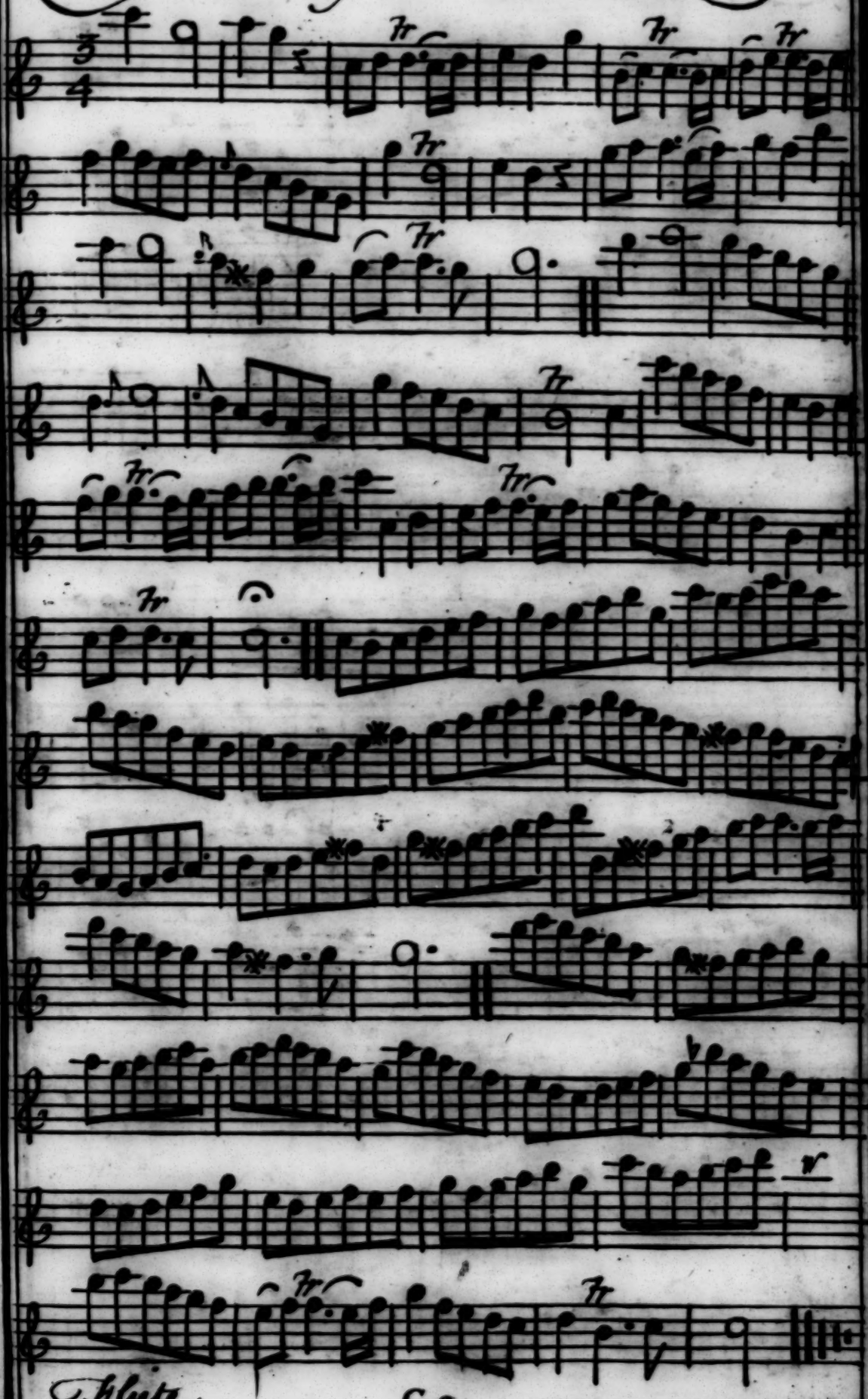
A Favourite Air in the

Tr
Tr
Tr
Tr
Tr
Tr
Tr
Sy:
Tr
Flute
Volta subito

Alexander.

A favourite air in the Opera of TAMERLANE

Minuet by Mr Woodcock



A Favourite Air in the

Flute

30 A Favourite Air in the

Tr
Tr
Tr
fy
Tr
Tr
Song
Tr
ff
fy
fo
Tr
ff
Tr
Flauto Piano
Flute

A Favourite AIR in the

Opera of Admetus

Tr
Tr
Tr

A Favourite AIR in the

Flute

A Favourite Air in the

Fr
W
Fr
Fy
So
Fr
Fr
W
Fr
Fr
Flute
Da Capo

A Favourite Air in the

Flute

Chorus in Lotharius

Care mura in the OPERA of Parthenope

A Favourite AIR

Allegro

in the Opera of Parthenope

Fr
Symi:
Fr
Fr
Fr

Voglio dire in the Opera of

Andante

Parthenope

A Favourite Air in the Opera

of Parthenope.

48 AIR in the Opera of Ormisda

THE
Newest Method for
LEARNERS
ON THE
GERMAN FLUTE
As Improv'd by the Greatest Masters of the Age.

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THE Newest Method for Learners ON THE GERMAN FLUTE

Of the Situation of the Body

As a gracefull posture, in playing on this Instrument, no less engages the Eyes of the beholders, than it's agreeable Sound does their Ears; I shall therefore begin this Treatise, by describing one proper to use in playing thereon. Wheather you Sit or Stand the Body must be erect, the head rather rais'd then indin'd, and somewhat turn'd to the left Shoulder, ye hand high, without raising the Elbows, or Shoulders, the left wrist bent inwards, and the left Arm close to the Body. If you play Standing, Stand firm, with the left foot a little advanc'd, and rest the weight of your Body on the right leg, and all without any constraint, and observe never to make any motion with the Body, or head as some do in beating Time.

Altho' a great many are of opinion that the filling of the Flute cannot be taught by Rules, but must be acquir'd by practice; there are never-the-less some Rules that may very much facilitate the finding out ye method; the Instructions of a good Master, together with shewing his manner of blowing into it, may save the learner much time & trouble in acquiring of it. I shall therefore do both as far as possible by writing as to the manner of blowing into it, observe therefore that ye lips ought to be joyn'd close together except just in the middle where a little opening is form'd for the passage of the wind, the lips must not pout out, but rather be contracted toward the corners of the mouth, So that they

they may be smooth and even; let the hole of the Flute be placd just opposite to this opening of the lips, and resting the Flute upon the under lip blow moderately, turning the Flute outward, or inward, till you find the true point.

You need not think of placeing your fingers at first, but only blow into the Flute, with all the holes open, till you are able to fill it & bring out a right tone, then place the fingers of the left hand in order, one after another and blow to each Note, till you are well assurd of the truth of ẏ tone, yn put down ẏ fingers of ẏ right hand in like manner; you need not trouble your self to fill the first Note, because it can't be done without stopping all the holes perfectly well, which is harder to do then one would imagine, and must be attained by practice only. When you have arrived at filling the Instrument, then proceed to learn your **Scale or Gamut** which is as follows.

The first Scale

This Scale represents two things, (Viz.) first the Notes of Musick placd on 5 paralell lines, as you seen the upper part of the Scale distinguishd by the Letters **D.E.F, &c.** The **G sol-re-ut** Cliff, which is set down at the beginning of these 5 lines, is most in use for Flute Musick, it gives its name to the 2d. line on which it is placd, by which we find the place of every other Note, according to the order set down in this Scale. Secondly, a Tablature, which shews how to stop each Note upon the Flute, this has 7 paralell lines which represent the 7 holes on the Flute; you may observe on these 7 lines, a parcell of round black and white dotts, which shew whether the holes answering those lines are to be stopt, or open, The black dotts Signifie those holes stopt, and the white ones those which ought to be open, to express such a tone.

You may by this Scale discover ẏ whole compass of the German Flute, (Viz.) all the Notes Natural, Sharp, or Flat, this compass consists of two Octaves, and some few Notes, from the first Note to the thirteenth contains the first Octave, and from the thirteenth to the 25th. contains the 2d. Octave, this 2d. Octave is stopt much after the same manner of the first, except in some few Notes, so that there is nothing but the manner of blowing, makes the difference, as you may observe by the Scale. I have distinguishd the Natural tones by Minims, and the Flats and Sharps; by Crotchets; let beginners trouble themselves at first with the natural Notes only, till they are somewhat more advancd. You must blow but gently for the lower Notes; but blow stronger as you ascend. You may observe by this Scale that the first Note **D**, is all the holes stopt, the next is **E.** and is play'd by unstoping the 6th. hole as appears by the white dott on the 6th. line, you must strike every Note with the tongue, as if you pronounc'd the Syllable tu. **F.** is made by unstoping the 5th. hole, and stoping again the

6.th this tone ought to be adjusted by the Manner of blowing, (Viz.) by turning the Flute inward, to flatten it, because the Sharp is sometimes made on the same hole, you must remember to place the little finger between the 6.th hole, and the moulding of the bottom piece, as I told you before, which serves to hold the Instrument Steddy.

G. by raising all the fingers of the lower hand, and keeping the little finger where I told you. You must not raise the fingers high. and let them fall plump on the holes, as you were obliged to turn the Flute inward for F. you must restore it to it's former Situation for G-sol-re-ut. &c. as in the Scale. I must here inform beginners, that as they ascend on this Instrument. they will find the filling more difficult, therefore to sweeten the high Notes, and fill them more easily, you must take care to close the lips more, and more, to contract them towards the corners of the mouth, to advance the tongue towards the lips, and increase the strength in blowing, by little and little. The tones above E-la-mi are forc'd tones, and are seldom us'd. however since sometimes they happen in Preludes, I shall shew you such as I could discover. yet you must not trouble your self with them at first, till you are further advanc'd, nor will it be necessary during the first days to ascend higher then G-sol-re-ut, unless you find them very easy to fill, then you may ascend higher, but with discretion, otherwise you'll give your self much trouble to little purpose. because you must fill your low Notes perfectly well, before you can fill the others F-fa-ut in altissimo for the most part cannot be blown, however, I have found some Flutes on which I cou'd blow it after the following manner but you must not expect to find it Indifferently on all Flutes, no more then Shakes, or Cadences which proceed from it; 'tis play'd by stoping at once the first 2.d and 4.th and half the 5.th and opening the 3.d 6.th and 7.th and blowing very Sharp; Yet I have not inserted it in my Scale, by reason 'tis not a Note on which we may depend. F-fa-ut Sharp is made easier, you must stop all the holes except y.e 2.d G-sol. is made by stoping the first and 3.d holes, and opening all the rest, we might find Notes yet higher than these but they are so forced, and so useless, that I wou'd not advise any one to trouble himself about 'em.

When you are well vers'd in filling the Natural tones, you may begin with those call'd Flatt, and Sharp, but as there are many of these Semitones that are adjusted by the manner of blowing into the Flute, I shall explain each in particular. I begin with D Natural, the first Note, in order to link all the Natural Notes with the Flats, and Sharps, that the Ear may be early accustom'd to distinguish their Difference. D, Sharp is made by pressing the little finger on the key, to open the 7.th hole, E and F Natural are made as I told you already (in describing the Natural Notes) the reason why there is no Sharp between these two Notes is because they are but a semitone distant from each

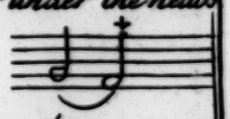
each other. for this reason when you find a Sharp on E-la-mi, you play it as F Natural, which has the same effect as a Sharp, I shall say no more of the placing the fingers, because I suppose by this time you understand the Tablature pretty well, which is sufficient to inform you of the rest.

Of Shakes or Cadences.

The first Shake in the Scale, which is on D below, is made by opening the 6.th hole, before you blow, in order to take it from E-la-mi, which is the next Note above, you tip this Note with your tongue, and then shake your finger several times upon the 6.th hole without takeing breath or tongueing the 2.d Note: in short the finger which you shake must rest upon the hole, to end the Shake. the number of Shakes you make with the finger is determin'd only by the measure of the Note. on which you Shake, you must not press the Shakeing too quick, but rather Suspend it about half the value or measure of the Note, especially in grave movements as I shew in the Scale of Shakes. the fewest beats you can well give with the finger are three, as on Crotchets in the movement of two and three. 'twould be needless to explain all y.e Shakes one after another, since you have a demonstration intelligible enough in the Scale: and since you ought already to know all the Notes which compose them. you must observe y.e y.e same rules throughout all the Shakes, as I gave you for y.e first. I ought only to distinguish the Shake on C Natural, because in effect it differs from the rest, you must begin it, by stoping all the holes but the first, then blow, and after Shake the finger on the 4.th hole, and end by raising the finger you shook with, which is contrary to what you observe in all other Shakes: as to the Shake on C in alt (Note the 23.d) 'tis very difficult to adjust, and is not much in use, you may see in the Scale that the D which precedes it, is stopt after an extraordinary manner, you must Shake on the 4.th and 5.th holes at the same time, and cover half the 6.th hole, you may also perform this Shake by Shakeing on the 3.d and 6.th holes all at once, then all the holes ought to be stopt except the first, and you must in ending this Shake raise the finger wherwith you Shook, we commonly soften this Note instead of Shakeing it.

A Further Explanation of the Shakes or Cadences

For the better understanding some Characters commonly us'd in Musick, and over some of the dotts in the Tablature of the 2.d Scale, I shall here give an Explication of them, First the little curve line over, or under the head of two, or more Notes, commonly call'd a Slur, and mark't as you see in this Example on the right hand, Signifies, that you must only tip the first of them with your tongue w.ch here serves only as a preparation, (or what in French is call'd a Port de voix) to the Cadence. or Shake, and you are to continue y.e same wind. without draw-



ng your breath, to the end of the Cadence or Shake, as I have already shew'd you; y^e^ little cross above the 2^d^ Note shews that 'tis on this Note you must Shake, the slur which joyns two dotts in the Tablature shews from which hole you take the Shake, and on which it ends. you may thereby see the borrow'd Shakes i e those Shakes that don't end on the same hole where you make the Port de voix, which hereafter I shall call a Sigh, as for example, that of D taken from E-la-mi Flat, begun from E-la-mi Flat, by putting the little finger on the key, & ends from E-la-mi Natural in Shakeing with the 6^th^ finger on the 6^th^ hole, and leaving the 7^th^ stopt; you may also see the slur curled on the 2^d^ dott, w^ch^ shews y^t^ 'tis on this hole you must Shake. The Shake on E-la-mi Natural, taken from F Sharp, is begun by opening y^e^ 5^th^. 6^th^. and 7^th^. holes, to make F Sharp, w^ch^ serves it as a sigh, or Port de voix, and 'tis ended by stoping the 5^th^ and Shakeing on the 4^th^ which removes the Superior Tone further off, & shews the Cadence more, instead of Shakeing on the 5^th^ which would not be sufficient; you must observe to raise the little finger from of the key, when you Shake, because that wou'd heighten the E-la-mi, and render it false, as is shew'd in the Tablature. E-la-mi flatt and D Sharp, are stopt alike, yet you see y^e^ Shake on E Flatt is taken from F Natural, and that of D Sharp is taken from E Natural, the first is a whole Notes distance, the 2^d^ of a Semiton only, which makes all the difference, 'tis the same in all the other Notes. You must observe, that the Shakes are not always markt in peices of Musick, as I have describ'd them here, they are only markt with a little cross, thus + or thus tr. there is no mark for the Sigh, or Port de voix, but you must never omit doing it, and observe what I have said thereon. There are some high Tones on which one can't Shake, I have shew'd those which can be Shook, but you must observe that those above B in Alt (Note the 22^d^) are seldom practis'd. I have not yet spoke of the manner of adjusting the Cadences, or Shakes, this wou'd be but a repetition of what I have already said concerning the Simple Notes, since that these Cadences are Comp^o^s'd of y^e^ same Notes, I shall only tell you that there are some of them which must be begun by turning the Flute inwards, and ended by turning it out; Such is the Shake on F Sharp, taken from G Sharp, because the two Tones which compose this Shake are to be differently adjusted; there are others in which you must observe quite the contrary, which you'll know by the Explication already given on all the Notes, you'll find some which are begun by stopping the hole on which you ought to Shake, and end in opening the same hole, Such is the Shake on C (the 11^th^ Note) of which I have spoken already, you may know this difference by the dotts in this example the black dot being before the white one, which is contrary to the rest.

Remarks on some Semitones, & on some Cadences.

To omit nothing, I shall treat here of some Semitones, and some Shakes that

that may be play'd after different ways to what I have here shewn I shall begin with G Sharp in alt (Note the 19.th) altho' I have shew'd in the Scale, the most simple manner of playing it, but as 'tis a little too Sharp, when made after that manner, there are several ways used to flatten it. First having stopt the 1.st 2.d and 4.th holes, as you see in y.e Tablature, you must stop also the 6.th hole, and open the 7.th with y.e little finger, this way is frequently used, and some Shake thereon with y.e 4.th and 6.th fingers at the same time, but 'tis not well articulated, because 'tis difficult for a Shake made by two fingers so distant from each other to be very distinct; I am therefore of opinion that one shou'd always borrow the Shake from the 2.d finger, as I have shewn in the Scale of Cadences, by adjusting it, by turning the Flute inwards you must also observe not to raise the finger high in Shaking; 2.dly you stop the first 2.d and 4.th holes, and afterwards the half of the 5.th but with discretion, this way is somewhat easier than the other because it only employs two fingers of the lower hand, which being close together, Shakes more intelligibly; the Shake is always taken from the 2.d finger in turning y.e Flute also inwards, there are certain passages where one ought to make this Semitone as I have shew'd in the Tablature, & that to avoid a very great difficulty. what I have said on G Sharp, may also serve for a Flatt (Note the 39.th) except the Shake, which is different as you see in the Scale of Shakes. the Shake on C Sharp in alt (Note the 24.th) is also made after different manners, which I shall here explain, as well as some others, more to satisfie your curiosity, then to prescribe a constant use thereof, for these sorts of Shakes are not found on all Flutes with the same facility. The first way is perform'd by stopping the 2.d & 3.d holes, and Shakeing on the 4.th and 6.th at the same time, all the other holes ought to be open, and the 7.th also, and the fingers you Shake w.th must rest upon their holes in finishing y.e Shake. The 2.d way is by stopping all the holes except the first and fifth, then you must Shake on the 6.th hole, ending with the finger off: you may also Shake on y.e key, and observe the same thing. C Sharp without a Shake may also be play'd by stopping the 3.d and 4.th holes, and leaving the rest open; D Flatt is made the same way. I shall also observe concerning the Shake on B Natural above, (Note the 22.d) that it may be play'd by stopping y.e 3 holes of the lower hand and Shakeing as usually on the first hole, 'tis easily made after this manner, but 'tis a little too Sharp; to remedy y.e which turn the Flute inwards to adjust it. That of B in alt Flat, (Note y.e 37.th) may be made by stopping half the 2.d hole and Shakeing on the first, the Shakeing on the first and 3.d holes at the same time is also practis'd, leaving all the other holes open, but this way is not very Natural. The Shake on A Sharp, (Note the 21.st) may be made by stop-

ping

ping all the holes except the 3.d and 7.th you must Shake on the 2.d hole, and turn the Flute inward. That of D Natural in altissimo (Note the 25.th) taken from E Flat, may be also made on the 5.th & 6.th holes, at the same time keeping the 3 first stopt, and opening the fourth and 7.th you ought to force the wind, and end the Shake w.th the fingers off; there are some Flutes on which you must open y.e first hole. I shall further observe concerning C Natural below (Note the 11.th of the first Scale) that some make it by stopping the 2.d 4.th and 5.th holes, I don't approve of this way, because in makeing it thus, 'tis not far enough distant from its Sharp, and y.e Semitone is found false.

Of the double Cadences, Accents Ports-de-voix and tongueing the German Flute and other wind Instruments.

To render the playing more agreeable, and to avoid too great a uniformity in tongueing, 'twill be proper to use two principal articulations, Viz. Tu, and Ru, the Tu, is most in use, and is used in all cases as to Semibreves, Minims, Crotchets, and to the greatest number of Quavers, for when these last are on the same line, or such as leap, you pronounce Tu, when they ascend or descend by degrees and joyn'd, we use also Tu but intermixes Ru with it, as you may observe by the following example where these two Syllables do Succeed each other.

EXAMPLES.

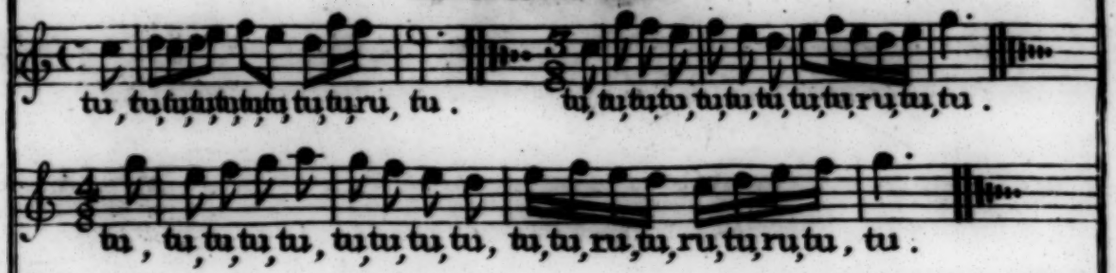
Common Time

observe that Tu Ru are regulated by the number of the Crochets, when the number is odd, you pronounce Tu Ru alternatively, as you see in y.e first example, when the Quavers are even you pronounce Tu to y.e two 1.st then Ru alternatively, as you see in the 2.d example observe also y.e Quavers are not always to be play'd equally, but you must in certain movements make one long, and one short, which is also regulated by their number, for when they are even, You must make the first long the second short and when they are odd, you do quite the reverse, that is call'd pointing; the movements in which 'tis most commonly used is common Time, Triple Time, and Jigg Time or 6/4. You must pronounce Ru on the Note which follows y.e Quaver n.r it ascends, or descends by one step only.

Triple Time. EXAMPLES.

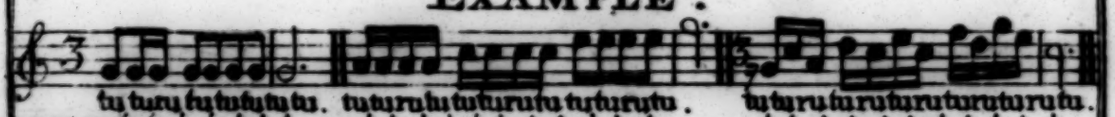
There are also certain Movements where you only use Tu for y.e Quavers, as for example

EXAMPLES.



You pronounce Tu *on all these Quavers, and you don't use* Ru, *but on the Semiquavers, because in these movements a Quaver is to be supposed a Crotchet, and a Semiquaver a Quaver; (that is) held as long in playing, as well as in those of* $\frac{6}{8}$ & $\frac{9}{8}$, *you must also in these movements pass the Quavers equally, & point y^e Semiquavers. Observe that You use* Ru *on y^e Semiquavers according to the Rules I gave of the Quavers, and more frequently for you don't omit it whether they are on the same line, or whether they Skip*

EXAMPLE.



Although these Rules are General, yet they admit of some Exceptions in certain Cases, as for

EXAMPLE.

You understand that you must pronounce Tu Ru *on the two first Quavers, or Semiquivers of an even number which is frequently practis'd when two Quavers are intermixt with Crotchets, or else two Semiquavers with Quavers, 'tis done for a greater Sweetning, and 'tis the Relish of the Ear that must decide it; you ought therefore to Consult the Ear when the tongueing appears harsh, and use the way w^ch shall seem most agreable, without respecting the ranging of the Notes, or the different movements. You must observe never to pronounce* Ru *on a Shake, nor on two Successive Notes, because* Ru *ought always to be intermixt alternatively with* Tu. *In Triple Time of* $\frac{3}{2}$ *you pronounce* Tu Ru *between the Crotchets and* Ru *to y^e Minims that are preceded by a Crotchet, in ascending, or descending by one Notes distance, as for*

EXAMPLE.

all Triple Time is like y^e single Triple Time, and that in double Triple Time (i e) $\frac{3}{1}$ *the Minims are to be accounted Crotchets, and the Crotchets Quavers &c. for which reason, you point Crotchets in this movement according to the Ex-*

plication

plication I gave you of Quavers; 'twill be proper to observe, y^e tipping with the Tongue ought to be more, or less articulate according to the Instrument on which you play for 'tis soften'd on the German Flute, more distinct on the Common Flute, and very Strong on the Hautboy.

Of Sliding or Slurring.

Slurring is when two, or more Notes are pass'd over with only one tip with the tongue, which is markt by a Curve line, over or under y^e Heads of the Notes.

EXAMPLES

Of the Port-de-voix and Slides.

The Port de voix is a tipping with the Tongue, anticipated by one Note below the Note on which we design to make it. the Slide is taken a Note above, and is never practis'd but in descending to a third.

EXAMPLES.

These little Notes which denote the Port de voix, and Slides, are accounted as nothing in the Time, you Tongue them never the less, and Slide the principal Notes, we often joyn a beat with the Port-de-voix as you may see above

Of the Accents and double Cadences.

The Accent is a Sound borrowed from the end of some Note to give them a greater expression. The double Cadence is an ordinary Shake follow'd by two Semiquavers Slur'd or tip't.

EXAMPLE

Of the softening of Notes, or the lesser Shakes, and of the Beats.

The softening, or lesser Shake, is made almost like the usual Shake. there is this difference that you always end with the finger off, except on D la sol re, for the most part they are made on holes more distant, and some on the edge or half the hole only, it participates of a lower Sound, which is contrary to the Shake. The beat is the hitting once or twice as quick as we can, full on the hole, and as near the Note we beat upon as possible, we ought also to end a beat with the finger off, except on D, as I shall shew hereafter, it also partakes of a lower Tone. To begin with the Sweetning or Softening of D y^e 1^st Note in order, I say it must be done but by artifice because 'tis y^e lowest Note, and you have no finger left unemploy'd to do

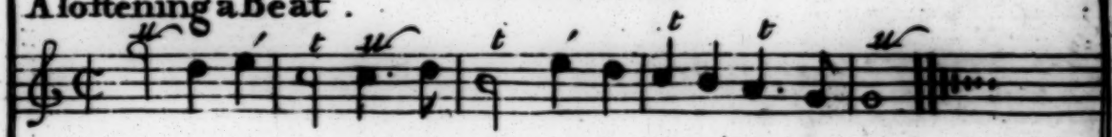
it with; therefore must be done by shaking the Flute, which imitates a softening; as for the Beat, this Note has none for the same reason The softening of D Sharp or E-la-mi Flat is done as D Natural, the Beat is made upon the key with the little finger, ending with it on. The softening of E-la-mi Natural, is made on the edge of the 6.th hole the Beat on the same hole full. The softening and Beat on F Sharp and Natural, are made on the 5.th hole, Viz. the Beat full on the hole, the other on the edge The softening of G Natural may be perform'd two ways, Viz. on the edge of the 4.th hole, or full on the 5.th y.e Beat is made on the 4 hole. G Sharp, or A Flatt is soften'd on y.e edge of the 3.d hole, the Beat on the 3.d hole full. The softening of A Natural is on the 4.th hole full, or on the edge of the 3.d hole, the Beat upon y.e 3.d hole. The softening of A Sharp, or B Flat is upon the 6.th hole Full the Beat upon the same hole, or on the 2.d when 'tis preceded by a Port de voix The softening of B Natural, is made on the 3.d hole full. the Beat upon the 2.d The softening of C Natural, is made on the 4.th hole full. the Beat on the 4.th and 5.th at the same time, or on the first, when 'tis preceded by a Port de voix. The softening of C Sharp, or D Flat is made on the 2.d hole full. the Beat upon the first. The softening of D Natural, is made on the 2.d hole full. it differs from the rest in its beginning and ending with the finger on. you must observe not to raise the finger high, the Beat is made on the 4.th hole, when you play in a Natural key, and upon the 2.d and 3.d at the same time, when you play in a key where C is Sharp, the holes ought also to be stopt as well in beginning as in ending it. The softening D Sharp or E Flatt is made on the first hole, which ought to remain stopt, before, and after. The Beat is made upon the key for E-la-mi, after the manner I shew'd you in speaking of it below. as to D Sharp, 'tis Beat upon the 2.d and 3.d holes at the same time, the first hole ought to be open, and you must stop the 2.d and 3.d in ending the Beat. The softenings and Beats between this Note & A Sharp, or B Flat, are made as their Octaves below, the softening of this last is made on the edge of the 4.th hole. the Beat may be made on y.e same hole, or else on the 2.d especially when 'tis preceded by a Port-de-voix. y.e softening of C Natural is made two ways, Viz. on the 6.th hole, or on the 3.d the Beat is made on the same, and also on the first, when 'tis preceded by a Port-de-voix. The softening of D Natural is made on the 2.d hole as its Octave. the Beat is made on the 2.d and 3.d holes at the same time The softening of D Sharp, or E-la-mi Flat is done as its Octave. y.e Beat is made the same way, or else on the 5.th and 6.th holes at once. you must hold the 4.th and 7.th holes open, and replace your finger in ending. The softening of E-la-mi Natural is made on the edge of the 3.d

hole.

hole. the Beat on the same hole still. I shall omit the Notes higher than this, because they are too much forced, nor must you make these till you are pretty far advanced. These Graces are not comonly set down in all pieces of Musick, but only in such as Masters write for their Scholars, observe the following.

EXAMPLE.

A softening a Beat.

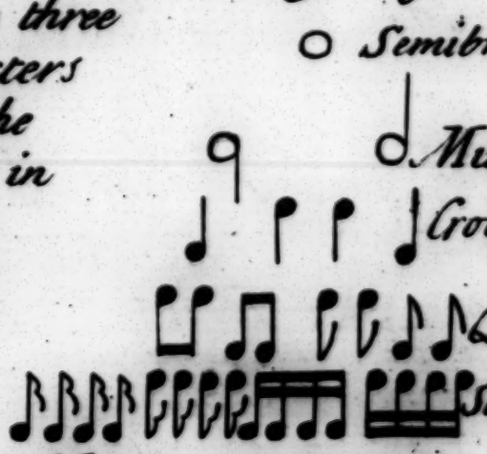


'twou'd be hard to teach a method of knowing exactly all the Notes where on these Graces ought to be play'd, what can be said in general thereupon is, that the softenings are frequently made on long Notes as on Semibrieffs, Minims, and pointed Crotchets, the Beats are made more commonly on the short Notes, as on Crotchets in light movements, and on Quavers, in movements where they pass equally, we can give no certain Rules for placing these Graces; tis the Ear, and practice w.ch must teach you to use them in proper Time, rather than Theory what I wou'd advise you to, is to play some time only such pieces of Musick as have these Graces markt, thereby to accustome your Self by little, and little, to use them to such Notes as they agree best with.

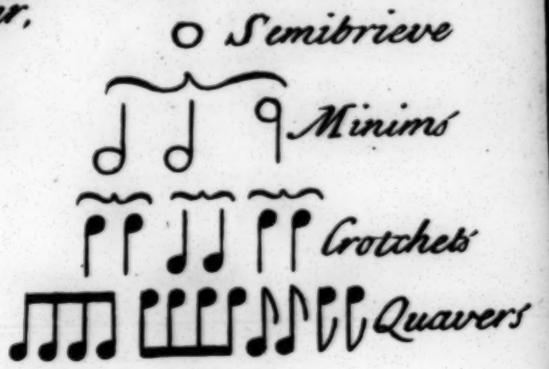
Of Time

There are two Sorts of Time, Common and Triple.

Common Time is known by some one of these Characters C, or ¢, Ɔ or $\frac{2}{4}$. the first of these Marks denotes a slow Movement, the next a little faster, and the other two a very brisk and airy Movement, the three first of these Characters always contain to the Value of a Semibrieve in a Bar. which must be held as long as you can moderately tell four. The last of these Marks never contains more than a Minim, or 2 Crotchets or four Quavers &c in a Bar. this is called Retortive Time.



Triple Time is known by these Characters, 3, or $\frac{3}{2}$ $\frac{3}{4}$, and $\frac{3}{8}$. The two first of these are used when there are three Minims in a Bar, this is the slowest Sort of Triple Time in use. $\frac{3}{4}$ is used when there three Crotchets in a Bar, this is quicker than the former, the last Sort, which is the quickest of all, is known by this Cha=racter $\frac{3}{8}$ and contains three Quavers in a Bar, or other Notes to their Value.



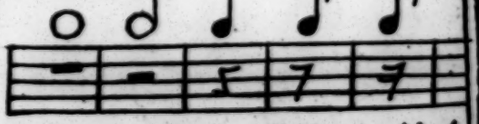
There are three other Sorts of Common Time which are compounded of Triple Time mark'd thus $\frac{6}{4}$, $\frac{6}{8}$. and $\frac{12}{8}$. The first contains six Crotchets in a Bar, which is the same as two Bars of Triple Time $\frac{3}{4}$. The second contains six Quavers in a Bar, this is also the same as two Bars of $\frac{3}{8}$ put in one. The third contains twelve Quavers in a Bar, these are called Jigg Times.

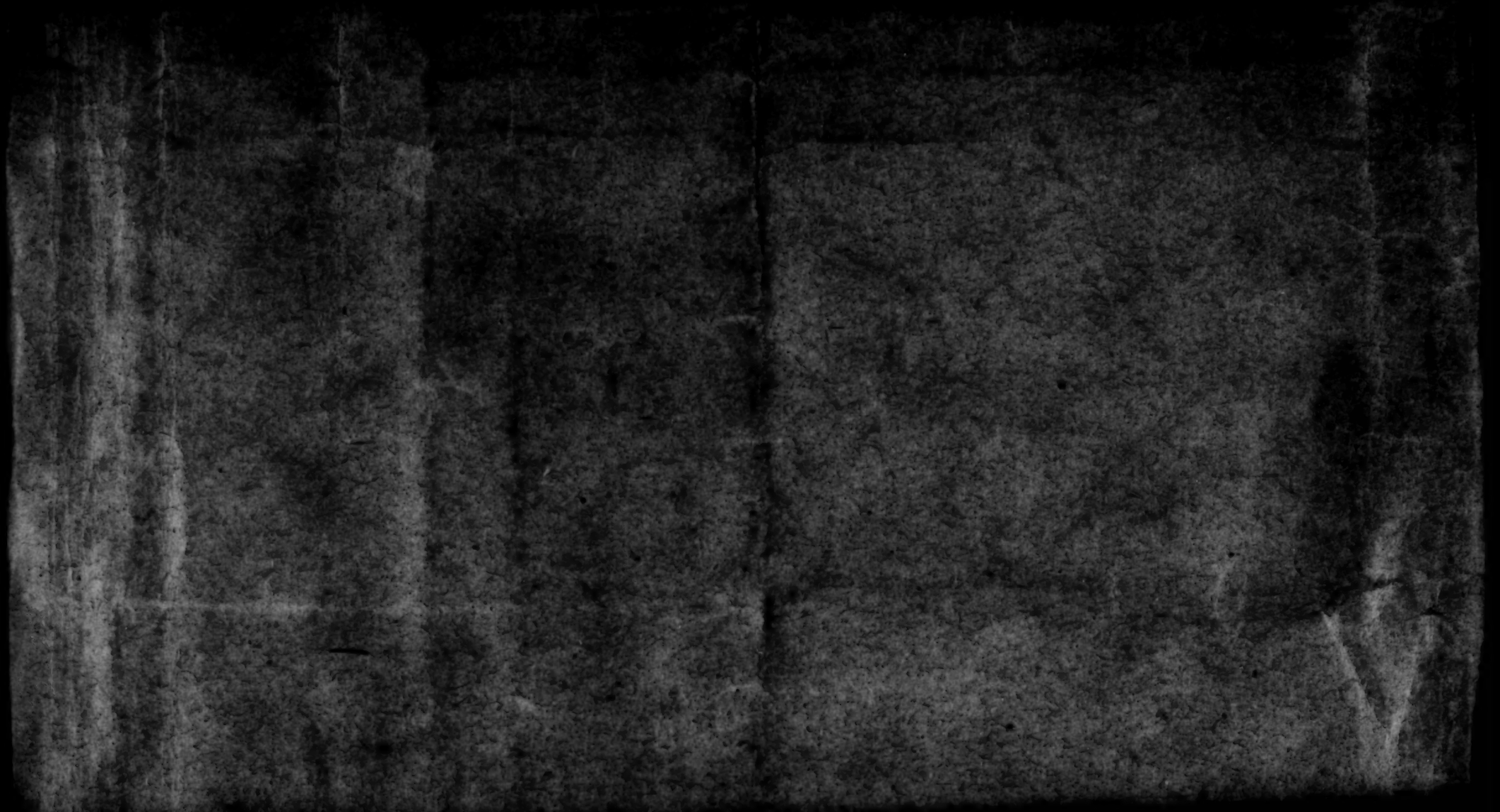
There are also two other Sorts of compound Triple Times as $\frac{9}{4}$, and $\frac{9}{8}$ the first contains to the Value of nine Crotchets in a Bar, and the other nine Quavers.

Of other Characters used in Musick.

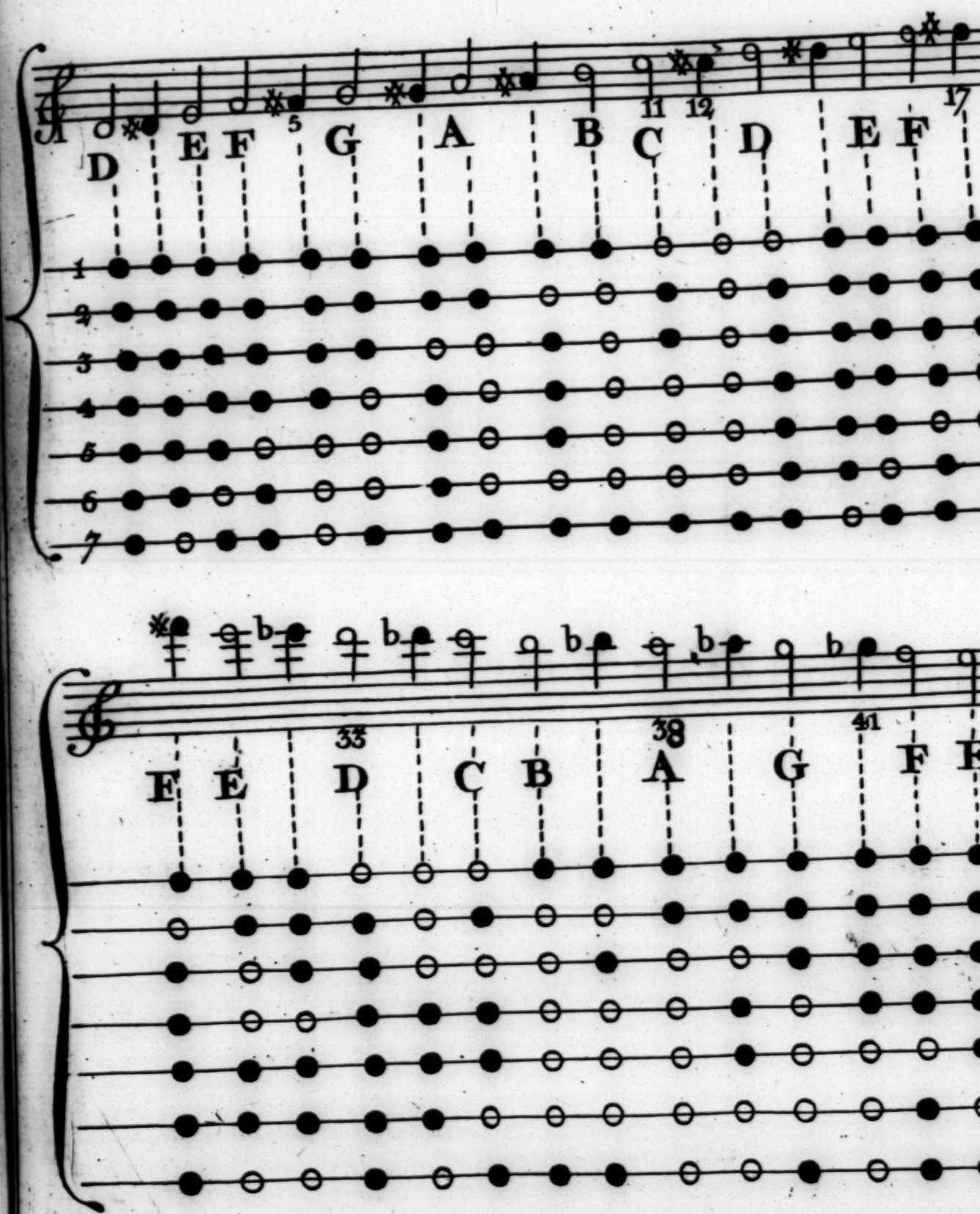
A Point or Dot added to the right Side of any Note, makes it half as long again, as for Example ○· is as long as three Minims 𝅗𝅥· is as long as three Crotchets, &c for the rest.

Where you see these Marks which are called Rests, you are to cease playing the length or Time of these Notes over them from which Notes they take their Names.

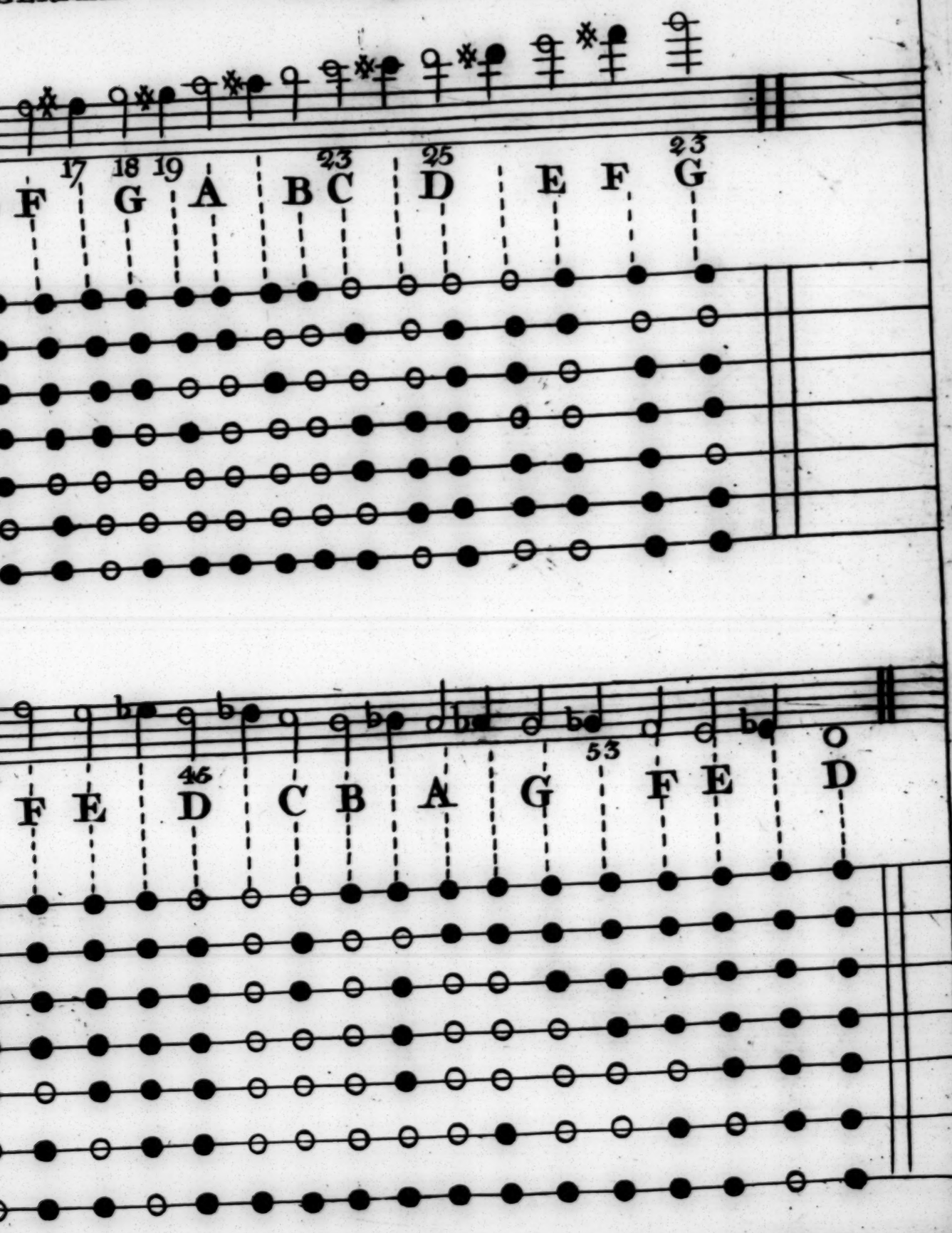


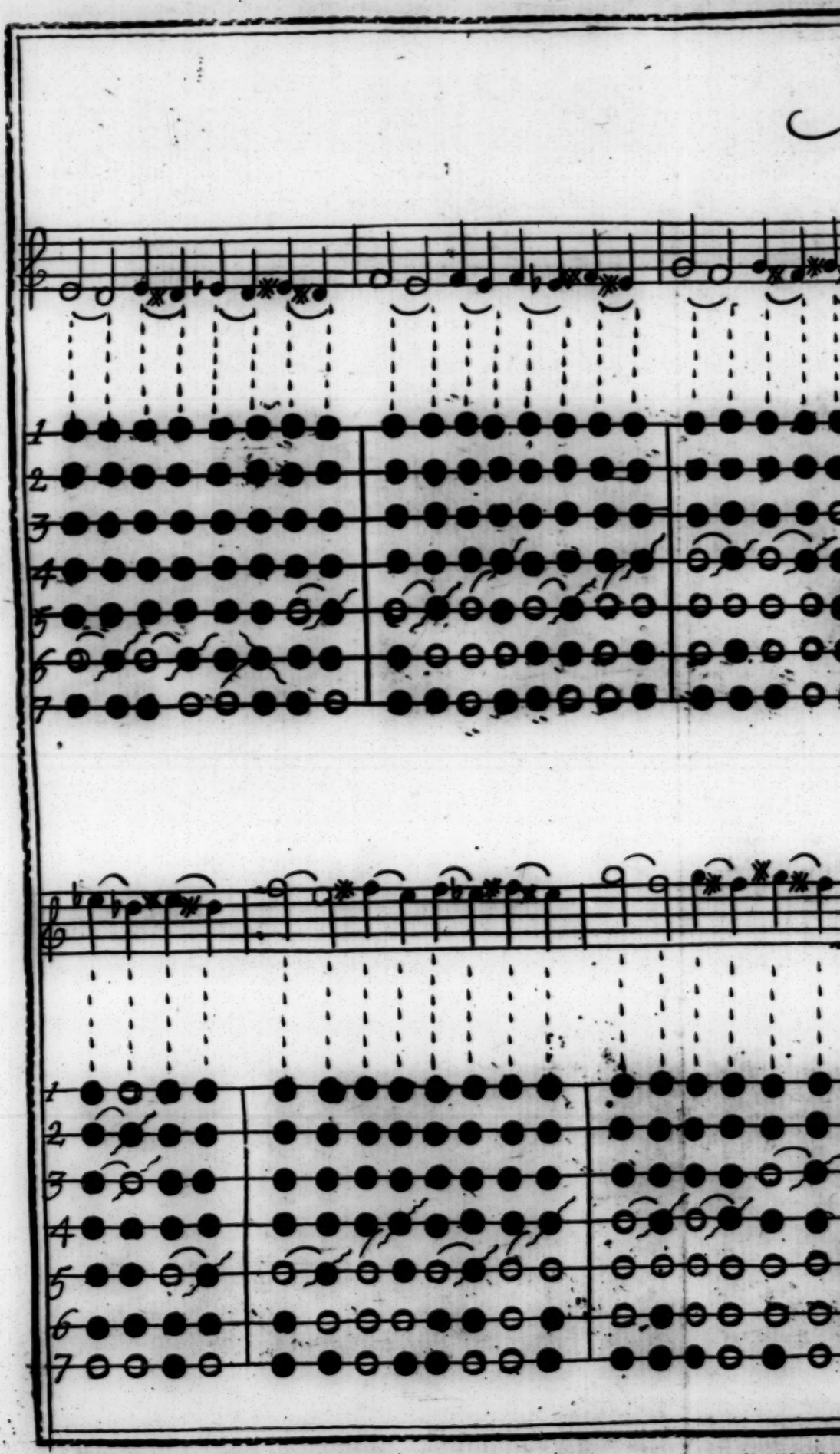


A SCALE of all the Notes and Half Notes of the GERMA

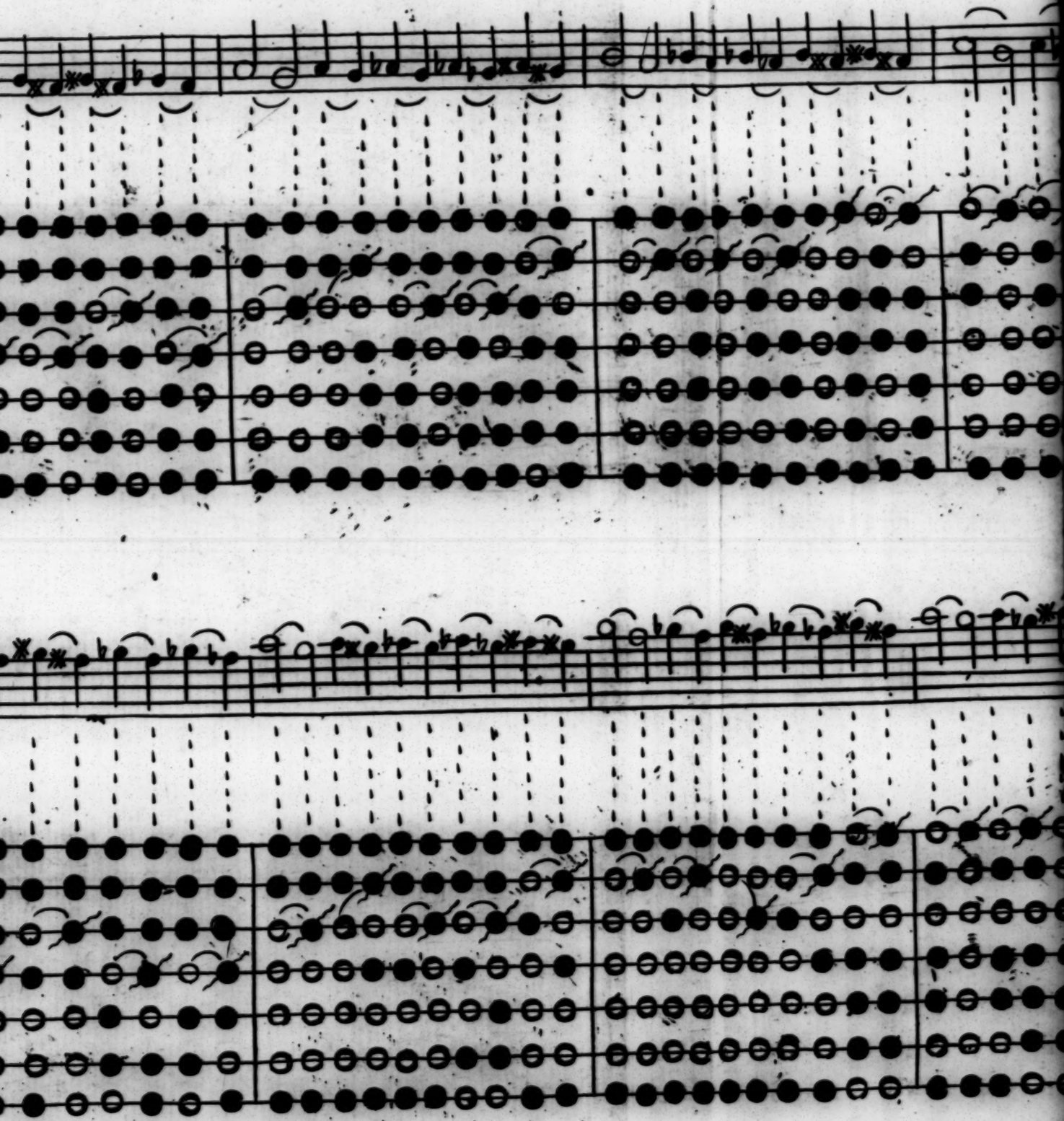


GERMAN FLUTE Musically and Tabularly.

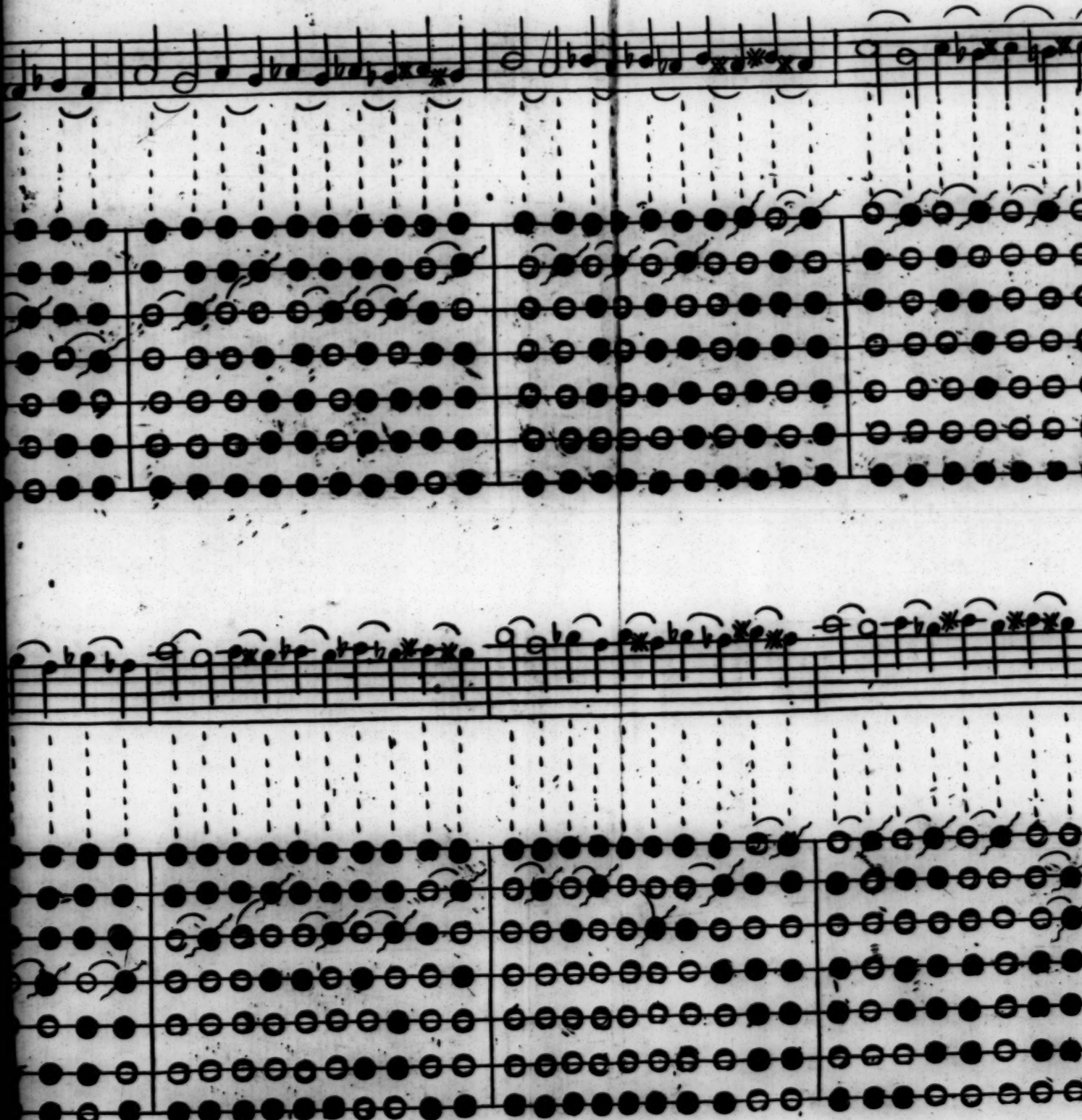




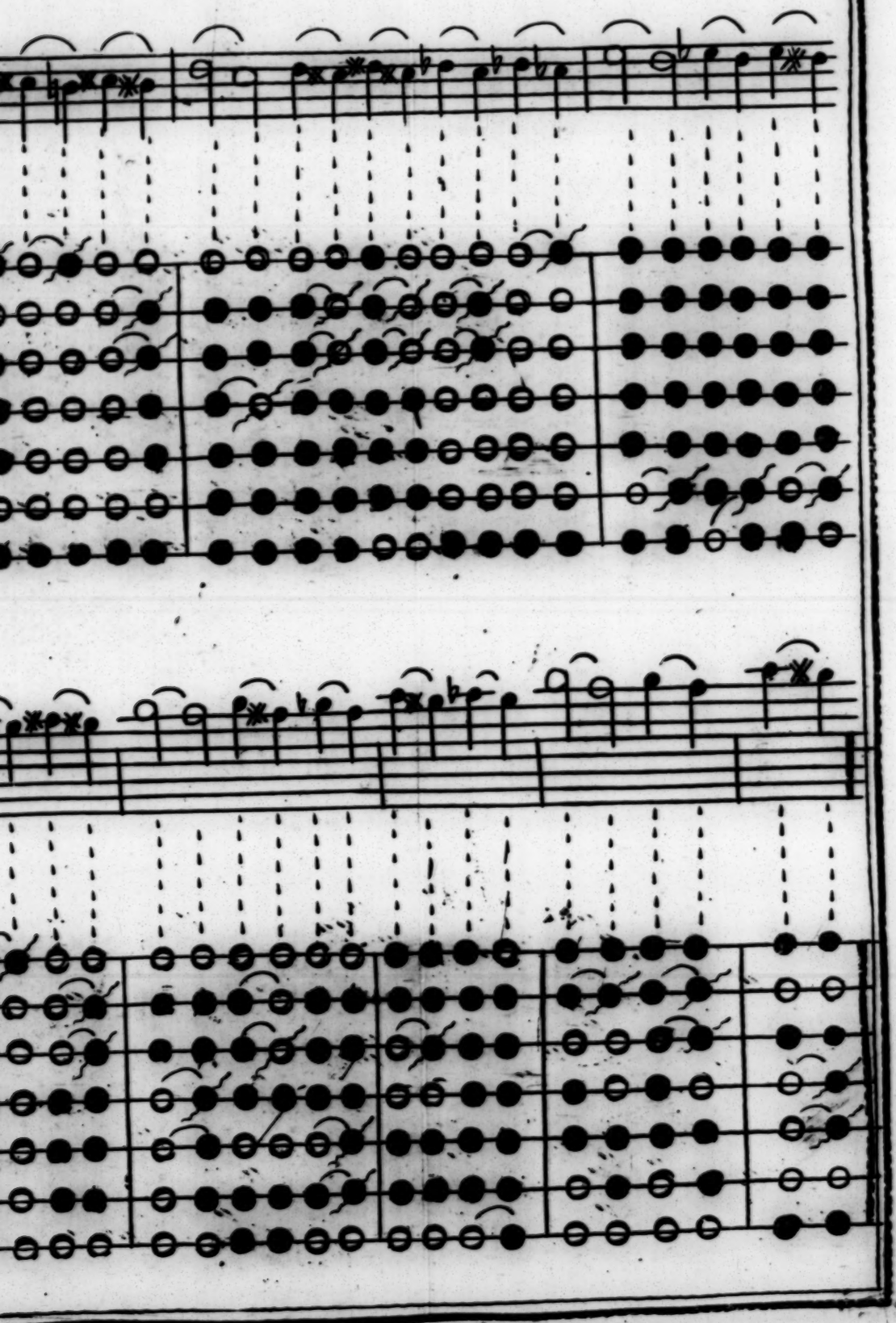
A Scale of all the Beats or

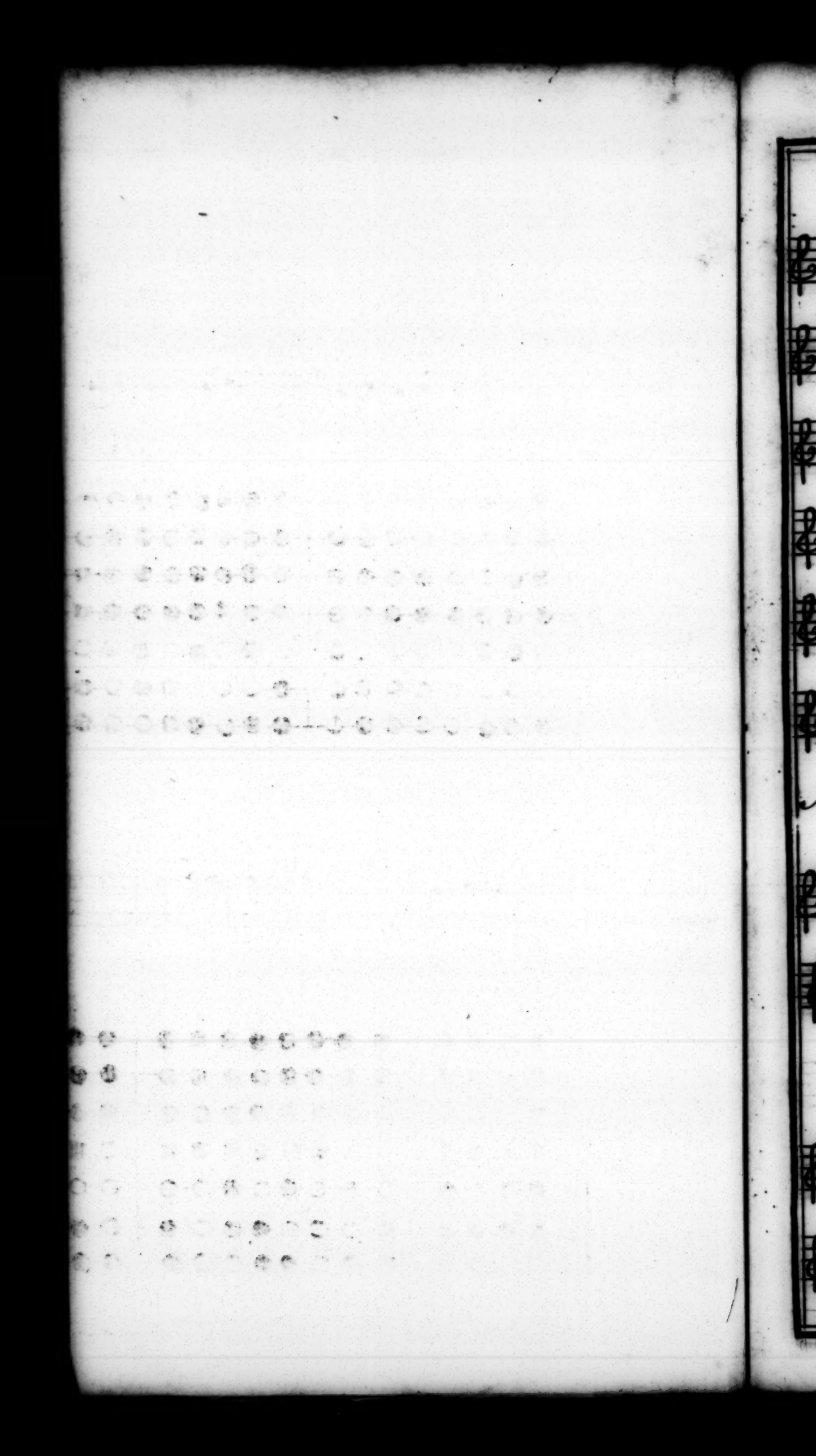


A Scale of all the Beats or Sha



Shakes





Minuet

tr tr tr for tr pia for tr tr

Minuet

tr tr tr

Rigadoon

Trumpet Minuet

Minuet

Minuet
Minuet
Minuet

Minuet

Minuet by Sr Bononcini

Minuet

Rigadoon

Minuet

Minuet

Trumpet Minuet by Mr Grano

Minuet

Minuet

Dove Sei Rodelinda

A Favourite Air in Astarte

So
Sym
Fr
Sy
So
Sy
So
Sy
Fr
Song
Fr
Fr
Fr
Sym
So
Sy
So
Sy
So
Fr
So
Sy
So
Sy
So
Sy
Fr
So
Sym
So
Fr
Sym
Fr
:S:
:S:
Da Capo
German
So
Flute.
F 2

La sorte il Ciel, &c.

in the Opera of Radamistus.

A Favourite SONG in Otho

Allegro

Tr
Sy
Song
Da Capo

A Favourite AIR in the

Tr
Sym
Song
Tr
Tr
Sym
tr
Song
Tr
Tr
Tr
tr
Da Capo

A Favourite AIR in the

tr
Song
Sy
So
:S:
:S:

Non sara queſt alma

in the Opera of Radamistus.

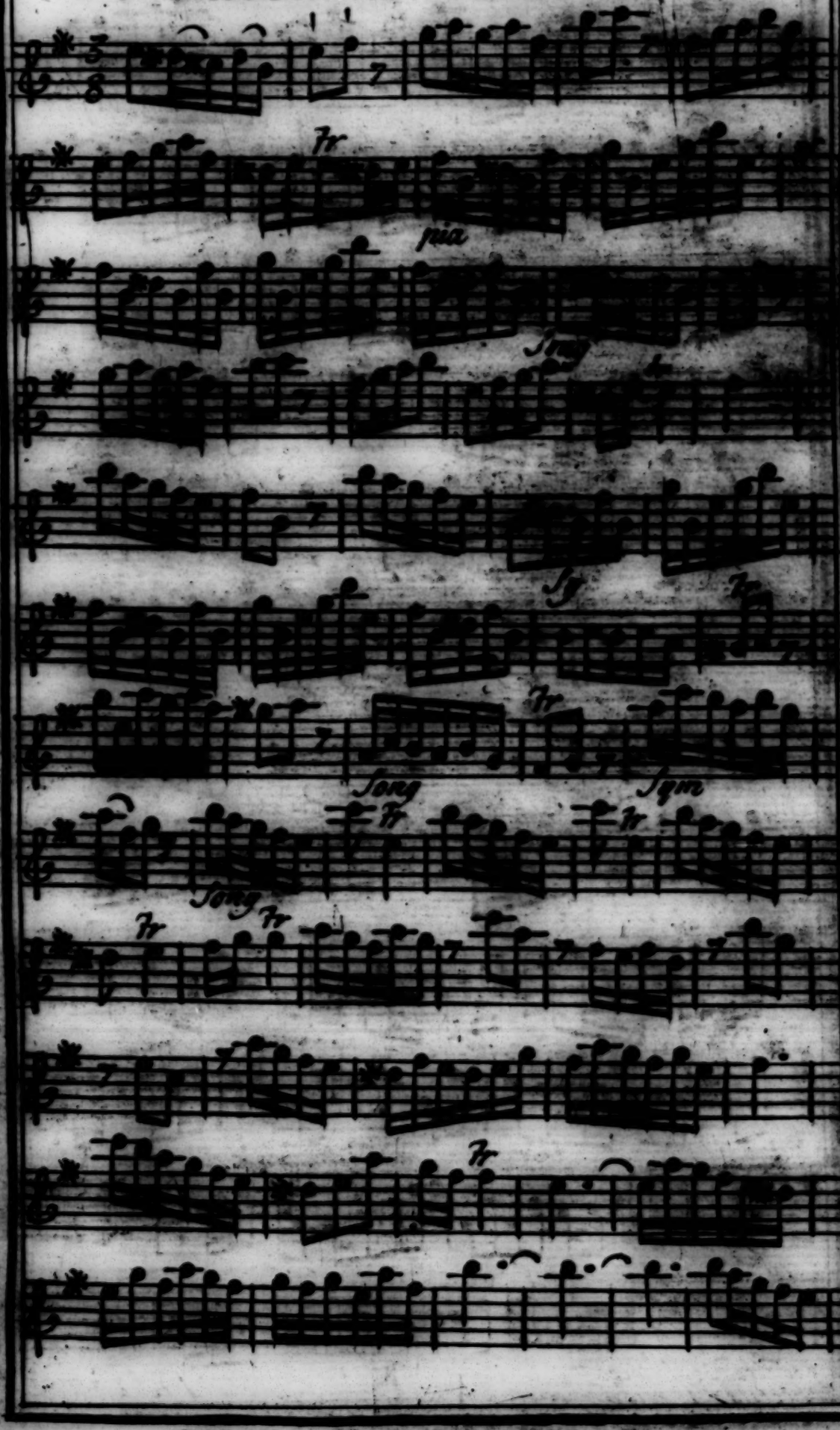
Non vi piacque a favourite AIR in the Opera of SIROE

Larghetta

Tr
Son
Tr
Tr
Tr

Tr
Tr
Tr

A Favourite AIR in the



Sg
So
Da Capo

Se il Cor
a Duet in
Ptolomy for
two Flutes.

So
Fr
Fr
Fr
Fr
Fr
Fr
Fr
Sym
Sym
Fr
Fr

A Favourite AIR *in the* *OPERA of* Parthenope.

42 Sei mia gioia, *A Favourite AIR*

tr
tr
tr
tr
sy
so
tr
sy
tr
tr
tr
Da Capo

Gigue in Parthenope

Amico il Fato in Ormisda

Fr
Song
Sym
Fr
Fr
Fr

A Favourite Air in the

Allegro

Tr
Tr
Tr
Tr
Tr
Sym
Tr
Song
Tr
Tr
Tr
Tr
Da Capo

A Favourite AIR in Ormisda